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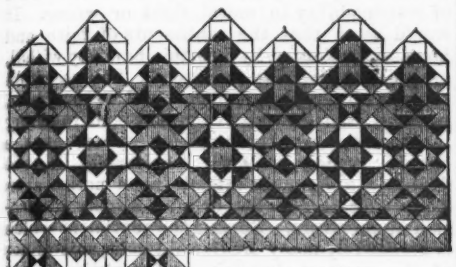
Statues, for Whom, and When, and Where?



STATUE of life-size, and even particularly a statue of metal, as of bronze, commends itself to the imagination as the highest of honours, as the most appropriate recognition of merit in public service of the noblest character. It is not unnatural, therefore, for a feeling to grow up that it is an honour which ought to be strictly reserved for merit so supreme. There is something in this feeling of the traditional; it doubtless owes much to associations with the usage of classical antiquity which directly, or indirectly, have become worked into the very tissues of our most prevailing sympathies.

> "Bring him with triumph home unto his house!
> Give him a statue with his ancestors!"

are the exclamations which Shakspeare assigns to the Roman citizens when they are roused to enthusiasm by the oratory of Brutus. The scene, indeed, does not change before, in response to the warmer and more artful oratory of Mark Antony, the same crowd shouts as eagerly,—"We'll mutiny; we'll burn the house of Brutus!" The revulsion is a warning that it were well if the assignment of a statue should be delayed until after a career has been closed and completed by death, and also after a lapse of time sufficient to secure the dying out of temporary passions, and false estimates of merit, to whichever side they may incline. Some restriction of this kind is required and adopted even for the collection of a National Portrait Gallery, of which the interest is historical,—a place in which is, therefore, challenged of equal right for all who have influenced the fortunes of the country either for good or ill, for its best benefactor and for the most pernicious traitor. But the erection of a public statue is essentially of the nature of an honourable distinction, and to maintain this character it should be reserved for those whose title to it will be readily admitted by posterity. If any statue whatever may permissibly bear a name which will not justify it at once to long future generations, it can only be one that commemorates services which future generations should be ashamed to require to be reminded of.

The images of the ancestors of a great Roman patrician were ranged in his vestibule; the public places of a capital city constitute the proper vestibule of a nation, and the men who have contributed most largely to the making of a nation, to its political consolidation, to its glory in science and in art, are the true progenitors of whatever qualities of power and glory are the common heritage of the nation at large, of the characteristic energies of national vitality. That a statue is that form of personal commemoration which admits of such exposure and permanent presentation is, no doubt, one element in its capacity for dignity. Beyond this we must appreciate the capabilities of sculpture; this is the art to which, in spite of frequent disappointment, the world will persist in looking for the highest expression of noble characteristics. The conviction owes something to the accidental analogies of solid form and durable material; but if, as has been said, something also to tradition, it is, doubtless, because the tradition has a basis in what the art of former times has nobly achieved. What the labels in the antique galleries of the British Museum call *iconic* sculpture,—why not *eiconic?*—why not simply and idiomatically, portrait sculpture?—began in Greece with statues of victorious athletes, especially at Olympia. Pindar, whose career covers the Persian war, already alludes to this application of the art; he vaunts that an ode of his, in celebration of a victory in the games, can pass over land and sea, and so far has the advantage of a statue, which must remain fixed firm upon its basis in one place. He might have anticipated for his work the further advantage of superior permanence, for of the crowd of eiconic statues which once peopled the sacred area, recent excavations of the scene of the Olympic games have recovered but a fragment or two; the most remarkable is a bronze head, of considerable merit, which is unmistakably "ear-marked" as that of a boxer.

But the poet fully concedes and confirms the assumptions that stimulated the genius of the sculptor; he is never tired of insisting that the perfection of bodily development was not merely the type, but that it was the true expression, of corresponding mental and moral excellence. A beautifully-proportioned figure of a man or boy was to the Greeks godlike; as the exactest possible manifestation to sense of creative power, it was accepted as the very image of divinity under one certain aspect of unsurpassable perfection. "One is the race of gods and men," says Pindar, "and from a common mother are both descended; the difference of mortality for man is the only difference of moment." Human life, to the thought of the lyric poet, is not only worth living, but having in view its noble capacities, as evidenced in the very perfection of which the godlike human form is capable, it is worth living for ever. A godlike form is the universal attribute of the Homeric heroes, who are at least as nearly allied to Divine as to human ancestry, who excel in the same exercises as the later athletes; and even these, according to Pindar, required but that endowment which elsewhere is attributed to partaking of the tree of life to be, not merely similar, but equal to the gods.

How far the earlier sculptors may have made it their endeavour to produce exact portraits of the victors whom they were employed to commemorate, and how far they may have succeeded, it is impossible to say. Monumental evidence may be said to be entirely wanting. We can only be certain, from analogies of later date, that what portraiture was aimed at had reference even more to the general figure than to the countenance of the athlete. It would be quite in accordance with that ruling spirit of Greek art which may be safely assumed to have dominated its commencement, that portraiture in either direction was but the starting-point from which the artist endeavoured to advance to a conception and realisation of character that excluded the accidental, though not absolutely the individual. That certain simple typical attitudes may at first have been adhered to is probable enough on general grounds,—as probable as that certain typical proportions may have been allowed an undue preference, and that both were controlled by rigid archaic conventionalities. At a later date it is certain that scope was admitted for specification and incident. We have the record of a foot-racer, who was represented as drawing his very last exhausted breath at the moment of victory, and of a boxer in the characteristic action in which he excelled. The Discobolus of Myron, and that of which the more quiet type is ascribed to Naucydes, may preserve the motives of proper athletic memorials. Such may have been the original suggestion of one at least of the beautiful pair of bronze discus-throwers at Naples from the excavations of Herculaneum. The same unrecovered and all but identical attitude is repeated in each youth as bending forward he eagerly watches the flight of his discharged discus; but with the very finest discrimination this general agreement is made consistent in one with hopeful anticipation, and in the other with the slightest nervous contraction under apprehended failure.

Repose is the characteristic of all fine sculpture, but it is a repose which by no means excludes the representation of vehement action; the repose which is realised is in the mind of the worthily appreciative spectator,—it is the repose of entire satisfaction at the perfect definition of a crisis, of a present moment dependent without ambiguity on what has gone before and what is to ensue. But within the limit which is thus imposed, memorial sculpture has extensive range between quietude all but absolute and excited action. And the intermediate gradations are infinite. An air of cha-

racteristic reflection is susceptible of as many varieties as an expression of interest or passion. The two conceptions of characteristic representation tend to blend into each other insensibly, but yet the distinction between them is as real as that which has always been recognised between contemplative and active life. The difference may be exemplified by the contrast of two admirable ancient statues,—the tragic poet Sophocles, the political orator Demosthenes.

The Demosthenes in the Braccio Nuovo of the Vatican, a spare figure, stands as if in the midst of a speech, but with arms straight down, as each hand grasps one margin of a half-opened scroll before him, the very embodiment of a concentrated yet alert intellectual power and resolution. In face and figure, form and gesture, the statue expresses perfectly the distinctive quality of his oratory which the ancients designated by a word most expressive, but most difficult to render by an adequate English equivalent,—his *deinotés*. The literal "dreadfulness" does not meet the case; the original word ascribes a special formidableness that is compounded among much else of ever-ready and inexhaustible resource as well as unflinching resolution. Cobden, who turned with more than insensibility,—with contemptuousness,—from the majestic conceptions of Michelangelo in the Sistine Chapel, set down on paper an excellent characterisation of the Demosthenes; he recognised that air of deep conviction of the truth and importance of his pleas, and of his conviction, no less firm, of his power of bringing that truth and importance fully home to his hearers, which illustrates his celebrated, but often misinterpreted, dictum, that the secret of oratorical power lay first of all, and secondly, and thirdly, in the orator's capability of acting,—of assuming and supporting a part. The statue of Sophocles, in the Lateran Museum, represents no specially characteristic action of the poet, but his characteristic demeanour. We have not to consider what he is doing; it is enough that we readily recognise what is his frame of mind, his cast of thought; the difference is the same as between two portraits by Reynolds,—Dr. Goldsmith, tranquil, and with a book closed but for a place kept with his finger, and Dr. Johnson, shortsighted, poring intently over a page held close before his face. Simple attitude, the poise and balance of a head, may be as characteristic as any action; to define disposition, which controls the spirit of all possible action, is more important than to illustrate specific gesture. The liability is in no art so dangerous and disastrous as in sculpture, for fundamental character to be confused and lost through eagerness, at any cost, to give force and colour to particular passion. The fault is the same, but less permanently annoying, in some other arts, as when on the stage the jealousy of *Leonato* may be undistinguishable from that of *Othello*, the ambition of *Macbeth* from that of *Richard III.* To return to our statue, Sophocles stands erect and calm, with his arms composed within his robe, with clear and open brow, sympathetic at once and dignified, the very expression of that well-balanced nature and self-controlled genius which were capable of giving smoothness to "the very torrent, tempest, and it may be said whirlwind of passion" of his "King Œdipus," which, but for "King Lear" in our minds, we should call the direst of all dramas. We see before us the true sculptural representation of the poet whom fallen Athens lamented, but who, the comedian Aristophanes said, might for his own sake as well be left in Hades as brought back to earth again,—certain as he was to be equally at ease in one place as another.

That one conception of sculptural representation is, in itself, more legitimate or universally appropriate than another, is not to be said; and the same remark applies to painting. Sentiment may predominate according to occasion, or purpose be more salient; the comparative value in result depends on the perfection of the inspiring idea, and the genius which finds exercise in its embodiment. What may be called the dramatic element prevailed in the statue of the Athenian general Chabrias, kneeling on one knee, and with protended spear, the position by which he had foiled even a Spartan attack. On the other hand, the statue of Alexander the Great at Delphi only represented his general aspect; yet the sight of it so affected Cassander at the height of his independent power, as to throw him into a cold perspiration, with such force did it recall to him a moment of peril when he unexpectedly had incensed the son of Ammon by utterance of an Hellenic expression of contempt at sight of Hellenes degrading themselves by Asiatic prostrations.

A memorial statue is nothing unless characteristic, and unless expressive of the qualities most characteristic of the commemorated celebrity. So important a work as a statue is not to be set up merely to show us,—in agreement with the vulgar phrase,—"what sort of looking person" the original was. The function of satisfying curiosity so far has been finally withdrawn from art proper by photography. But even the leading characteristic of an individual is susceptible of a variety of phases; and the propriety of selection among these and of its presentation, either by general aspect and bearing, or by particular interest and action, must depend on a variety of circumstances. Among these the site of the monument is of especial importance. Characteristic action of an individual may be out of place for perpetuated exhibition, even where the individual himself was perfectly in place and at home in its display. It is just possible that the statue of a judge might be allowable within the actual court where he had presided; but that of a great advocate represented in the excitement of earnest pleading, or even as composed to smooth persuasiveness or bland exposition, could scarcely be admitted. Decision in accordance with rigid truth, and not disputation as to what is truth, is the ultimate aspiration of the world at large in relation to a court of justice. No more appropriate works could dignify the grand vestibule of the New Palace of Justice than statues of the judges who in one generation after another have given form and solidity to the great body of English law. That advocates, and that judges who have been great advocates, should have characteristic statues as advocates, is right and proper; but the places for these would be most fittingly within the advocates' own halls, even as statues of the great physicians and surgeons, so far as represented engaged upon the actual business of diagnosis or anatomy, may be best relegated from the entrance-halls of patients to the schools and lecture-rooms.

The neighbourhood of Palace Yard is gradually becoming populous with the effigies of statesmen in bronze. The sentiment of the locality in such close proximity to the Houses of Parliament cannot be mistaken. But the difficulties of modern sculpture are nowhere more apparent, or appeal more pathetically for indulgence. A sense of incongruousness will intrude, as we see a crowd of our friends in costume similar to our own, mounted bareheaded upon pedestals, yet so lifelike that it seems they ought to be still walking about amongst us. The historical series of Parliamentary orators in the vestibule of the Houses is, on the other hand, entirely in harmony with our general associations. Obsolete costume is prevalent here, and with much advantage. For a statue in modern costume to tell with the full effect of its merits, it seems to require isolation; well-expressed sentiment may then have a better chance to get the better of common-place associations. Then the full spirit may be appreciated of the presentation of Mr. Gladstone as he delivered his Midlothian speeches; or of Lord Frederick Cavendish with the pathetic impress, not of his own fate, but of the wickedness that stimulated the ungrateful outrage. A single statue in a conspicuous public place seems to require some justifying ground of preferment; it is, to say the least, not very obvious what this may be in the case of Richard Cœur de Lion on his war-horse, in proximity to the Lords' entrance to the Palace at Westminster. And yet true though it be that the Norman never spent half a year altogether during his entire reign in his English kingdom, and was known to his subjects there chiefly by demands upon them for fruitless personal services in remote wars and contributions towards a heavy ransom, there was much in his character and ways that harmonised with what we fondly insist on as the spirit of Englishmen. Shakspeare helped legend or tradition as much as history, by the blunt but manly and truly patriotic energy which he gave a model of in Richard's representative,—base-born though he were,—the Philip Faulconbridge of "The Life and Death of King John."

The question as to the value to be allowed to the appropriate sentiment of locality becomes most urgent in the case of sculptured memorials within a church or a cathedral. Such monuments are usually sepulchral, and, when not connected with an actual tomb and thus only memorial, they cannot but be regarded still as having relation to the very largest scope of the character of the commemorated, as erected under a controlling sense of the gravity which attends the audit of a concluded life. It may, perhaps, even be said that a monument cannot have a character appropriate to position in a church or a cathedral,—to a cemetery in its original sense of final resting-place,—to a God's acre, which would be in harmony with an exclusively secular situation. Something more than seriousness in an ordinary sense, that is, than concentrated attention to the work of the day, however urgent or important, is demanded here, at least if solemnity is to retain any distinctive meaning, unless the word awful is sufficiently honoured as a trivial intensitive for boys and girls and is no longer required as applicable to the sense of man's relation to the material and moral world alike, to the infinity of the starry heavens, and to his intuitive sense of responsibility in moral right or wrong. It would seem that the sentiments of faith and hope, and coloured by a certain humility withal, are most appropriate for a tomb. Self-assertion there is absolutely precluded, and we may say, perhaps, that the most dignified and touching monuments are those which appear as the simple record of such sentiments in the deceased, and do not intrude upon notice even the tenderest affection or most worthy admiration of survivors. Such is the sentiment which is realised by many Mediæval tombs, sometimes of the greatest simplicity and sometimes consistently with even sumptuous elaboration. Of the latter class are those in which a degree of seclusion is given to the composed effigy which, extended calm and composed within niche, or it may be chapel, is so framed in by intermediate shafts as to appear rather studiously withdrawn from common observation than set forth for display.

In most absolute contrast to monuments where the specifically religious sentiment is predominant are those in which the thought of the self-glorification of the artist has too much escaped from control. A cathedral is then in danger of being turned into a mere exhibition-room. The original conception of a statue is determined by a sculptor's notion of opportunity for effect, and it is set up at last like the statue of Watt in Westminster Abbey without any relation to the axial lines of the architecture, and only to the angle at which the light will agree best with that under which it was designed and executed in the studio. The statue of Mr. Wilberforce near at hand,—if a seated figure can be accurately called a statue,—may be a creditable portrait; but we come upon it in the "long-drawn aisle" with a certain shock, as the philanthropist has much the air of unbending from earnest labours by posing or attempting to guess a conundrum.

A portrait-statue has its place, but it is within range of association with family pictures. It is right and fitting also that men who are a nation's pride from their properly national services in peace or war, or from scientific, artistic, or literary achievements in promotion of benefit to humanity at large, should have appropriately characteristic monuments. But it is more than doubtful whether the true place for such well-earned grateful glorification is precisely a place of worship. That the sentiment which inspires such recognition of merit of the very highest class has an analogy to that which seeks expression in religious celebrations, is very true; but true also is the distinction which makes itself felt at the point where even the most enthusiastic hero-worship will do well to draw a line. The Venetians were better advised in declining to erect the statue of Colleone, for all its artistic merit, even in front of the Cathedral of St. Mark, than the Florentines who acknowledged the services of a true military genius,—the English *condottiere*, Sir John Hawkwood (transliterated as *Aguto*),—by his equestrian portrait in fresco within their cathedral.

At most, then, the becoming place for the gratitude and admiration of a nation to erect statues of its celebrities, which should be designed as fully characteristic of their lives and achievements, would seem to be a forecourt or adjunct of a temple, an ante-chapel, or a precinct for this special appropriation. Poets' Corner has become such a precinct by force of

association, and so long as it can be kept free from intrusion of the celebrities of a single generation, long may it so continue. But even so there is requirement for a public site independent of a place of burial, and of associations of burial, where it may not be inappropriate for the soldier or the sailor to be set before posterity, in the very heat of the actions by which he secured rescue or achieved conquest, the statesman may seem uttering the resolute words well fitted "the applause of a listening senate to command," and even to overawe those who were not content merely not to listen, the physicist may be exhibiting the initial experiment of processes that have so far changed the course of history as to cut out more work than one generation of statesmen and warriors will be able to get through by the most strenuous endeavours to reduce the disorganised and the obsolete to the novel conditions of improvement and advance.

It would be too much to hope that the duty of wardership of such a precinct could be perfectly fulfilled; but in this case, as in others, the world must compound for lapses and imperfections that attend the most honest and earnest endeavours. The world must alter very much indeed, if admission would not sometimes be too hastily conceded under the influence of fleeting fashion, amiable sympathy, factitious enthusiasm and partisanship; exclusion and repulse might often be, must be expected occasionally to be, as hasty and unjust, and later generations always have had occasion, and will again, not merely to revise the positive appreciations made by their forefathers, but to recover reputations from the honest, but grossly ignorant, neglect of contemporaries.

As regards the meritorious themselves, so far is the love of praise from being, "the last infirmity of noble minds," it is the very stamp of a truly noblest mind to be exempt from it entirely,—

> "Marcellus, exiled, more true pleasure feels
> Than Cæsar with a senate at his heels."

But there is scope for much nobility of mind intermediately between the standards of Marcellus and of Cæsar, and it is to the honour of the nation as a whole to take the sting from the satire,—

> "How nations, slowly wise and meanly just,
> To buried merit raise the tardy bust."

A HISTORY OF PAINTED GLASS.

MR. WESTLAKE'S admirable and careful work on the History of Stained Glass,* in process of issue, has not proceeded quite as fast as the author seemed to promise, when we noticed Parts I. and II. of the first volume more than three years ago (June 17, 1880). We have had the remainder of the first volume in the interim, and we have now the whole of the second volume, dealing with the painted glass of the fourteenth century. But we may first devote some words to the concluding part of the first volume, which deals with two very interesting divisions of the subject; medallion windows, by which term the author means small illustrative compositions of figures, generally in circular panels, sometimes referring to incidents in the history of a principal figure which constitutes the main feature of the window; and grisaille or diaper designs, which form in themselves a very important and beautiful class of stained glass work.

The whole subject of stained glass is of a double interest, in our day; as regards its past history on the one hand, and its present and future possibilities of development on the other hand. The greater proportion of work done in the modern revival of the art has been far too largely tinctured with antiquarianism, even among those who have professedly aimed at doing more than merely imitating Mediæval glass as closely as possible; and, in fact, the constant and systematic study of this class of art in its Mediæval remains seems to have a tendency, natural and perhaps almost unavoidable, to run away with the judgment of the modern artist and historian, and lead to a positive admiration of much which, in reality, is only deserving of relative admiration, as displaying the artistic feeling and enthusiasm of generations of artists who were very deficient in powers of expression and draughtsmanship. Mr. Winston, who contributed so largely to the historical study of stained glass, and, in fact, cleared the path for nearly all who have followed him, preserved in this respect a wonderfully true and unbiassed judgment, in which Mr. Westlake, who is fully grateful for Winston's labours and quotes largely from him, does not seem able, nevertheless, to have profited by his example. He is frequently in collision with Winston in matters concerning the æsthetic theory or principle of stained-glass design, and in most of such cases the judgment of the elder writer appears to us to be the most sound and correct.

The medallion branch of stained-glass design Mr. Westlake regards as having reached its perfection in the early part of the thirteenth century, after which it continued to be produced with little change for about fifty years. A special point in this class of work is that there is an important element of window design in the arrangement of the medallion panels, as one may call them, their shape and the pattern formed by the tracery bars which sustain them. It is not surprising to find that this element of the design is in best form in the thirteenth century period, when the arrangement of the iron supporting tracery took those regular and simple geometrical forms which characterised the style, and which form lines so satisfactory to the eye as well as so constructively convenient and suitable. This geometrical framework, by which the spaces occupied by the figure-subjects are divided off from the rest of the design, seems to disappear after the close of the thirteenth century, or is at least rarely found, and the medallion subject is defined only by its canopy or other architectural ornament, and is crossed and re-crossed by a network of iron and leading, in a manner far inferior even in general decorative effect to that of the geometrically divided thirteenth-century window, and very injurious to the effectiveness of the subject itself, in which even the faces of the figures are crossed by bars, destroying all their effect and expression, and in harsh straight line in direct opposition to the lines of the pictorial design. In the thirteenth-century examples the leading lines are for the most part contrived so as to fall in with and emphasise the main lines and curves of the drawing; and there can be no doubt that this is the most logical and artistic way of working.

The medallion windows represent the combination which is characteristic of the best decorative design; that of surfaces of purely abstract ornament, with small figure designs as the central points of interest. In a general way Mr. Westlake's history of the thirteenth and fourteenth centuries of glass work is a history of continual downward progression in the art. Colour is excluded, indeed, from the author's scheme of illustration, for the double reason that it would have rendered the book much more costly, and that printed colours can give no true idea of the effect of the original windows with the light shining through them, even the mere tones of the glass being difficult to reproduce exactly. This is no doubt true, and no sensible man would think of judging finally of the effect of a stained-glass window from a chromo-lithograph; but that does not preclude our conviction that the history of a branch of art in which colour is the most essential element would be more complete with some representation of colour. The omission of any attempt at this directs one's attention more exclusively to the element of design in the work illustrated, and, perhaps, therefore presents to us in a more marked manner the contrast between the style of design in the different periods illustrated. In regard to figure-drawing, there is a general advance in freedom and especially in the treatment of drapery, in the fourteenth century, as compared with the previous one; an advance which went further, as we know, in the fifteenth century. But in most other respects the style of design in the fourteenth century, represents a decided descent from that of the thirteenth. Even among the figures of the thirteenth century, Mr. Westlake gives one or two examples, notably that of one of the spies (bringing back the grapes from Canaan) from Canterbury, which are superior in life-like pose and action to most of the fourteenth-century examples which he gives. The diaper and foliage designs of the thirteenth century are in the finest and purest style, little, if at all, inferior to the finest Classic work in feeling and in truth and grace of line. They illustrate the highest qualities of ornamental work, both in feeling and execution. When we compare this with the ornamental work of similar class of which examples are given in the fourteenth-century volume, in place of the grand and broadly-conceived conventional foliage of the thirteenth century we find a timid naturalism of style in foliage, executed with uncertain and weak lines; instead of the broad and architectural forms of the thirteenth-century foliage, we meet with thin scraggy scroll-work scratched out on a dark ground, and looking, in Mr. Westlake's colourless illustrations, like bad niello work. The contrast is really extraordinary, and we never before were made so vividly aware of it. Indeed, the more thirteenth-century detail of every kind is studied, the more emphatically this appears as the Augustan age of Mediæval art.

The grisaille patterns of the thirteenth century Mr. Westlake divides into three types of design:—"First, those founded on the design of interlacing bands, which are most common in France." The second type consists of "a series of flat geometrical forms, filled with foliated ornament painted on whitish glass, and often outlined with bands of colour. Some of these patterns are composed only of simple forms; others, as has been clearly delineated* (*sic*) by Mr. Winston, though apparently composed of geometrical forms and parts of geometrical forms, on one flat plane, are really composed of simple forms on three or more planes, the more advanced overlapping those behind. In the earliest specimens of both the previously described types, the ornamental panelled foliation is circumscribed by the lead glazing of the geometrical forms; but towards the close of the century the third of these types predominates; in which the foliation overruns this limit, and spreads itself through other portions of the design, thus precluding the introduction of the running designs of the maple, ivy, and other leafage which became common early in the fourteenth-century white pattern glass." A good many sketches are given of excellent examples of the two earlier styles, which may be compared with the fourteenth-century grisaille examples given in volume ii. There is a remarkable elegance about some of these regarded in relation to their total effect, as, for instance, in the example from the chapter-house at York (vol. ii., p. 101), but very weak treatment in many of the foliage details given at large. The English work of this date is, however, for the most part decidedly better than the French; so far, that is to say, as the grisaille patterns are concerned.

In other respects, more especially in regard to figure drawing, the French work of the fourteenth century comes out, in Mr. Westlake's examples, as superior to the English. A comparison of the whole subject, as treated by our author, suggests, though perhaps hardly with his intention, fresh reflections on the curious phenomenon of the apparent incompatibility of the highest class of figure-drawing with the highest class of decorative work. In the examples given in this book the contrast is almost systematically carried out. The English thirteenth-century ornamental glass is the finest, and the figures are the weakest; the fourteenth-century English grisaille is, as observed above, superior to the French of the same date, but the French figure subjects are much the best in drawing and expression; there is one from St. Nazaire at Carcassonne (vol. ii., p. 88), which is exceptionally expressive and free in drawing for Mediæval work. The Italian stained glass, of which examples of the fourteenth century are given from Santa Maria Novella and Santa Croce, is the poorest of all in its ornamental design, in which it is thin, hard, and wiry; and, if we remember rightly, it is much the poorest and most commonplace in colour; but then, look at the superiority of the figures. The German figures are on the whole better than the English,—at least, more correct; but then they are much more stiff and decorative, and attempt much less. The English and French designers of the thirteenth and fourteenth centuries, the latter epoch especially, crude as their designs seem to us now, were really very ambitious in their intentions; they had not, to our belief, a notion in their minds of producing "decorative figures"; their aim was to produce figures as humanly spirited and forcible in expression and action as they could, and often it would seem that the designers must at least have felt vividly and dramatically what they wished to portray; and hence every now and then we find, along with odd,—and to our

* "A History of Design in Painted Glass." By N. H. J. Westlake, F.S.A. Vol. I., Part 3; and Vol. II. London: James Parker & Co. 1881-2.

* "Demonstrated," Mr. Westlake probably means.

eyes, childish,—drawing, a spirit and realism of feeling in giving the general idea of the incident, which is the more remarkable when compared with the naïveté of the style and the curious indifference to, or want of eye for, the drawing of the figure.

Mr. Westlake would, we presume, regard such sentiments as very profane, and showing a bigoted and limited taste. He seems to have become, to repeat an expression we used before in relation to the subject, thoroughly "acclimatised" to Mediæval stained glass art, figures and all. He quotes in foot-notes, but only in order to protest against them, several sensible warnings uttered by the late Mr. Winston against the danger of students of this chapter of art history allowing themselves to be carried away by habit and enthusiasm to admire the figures of the Mediæval windows, and fancy they find something sublime in them. It is a kind of sublimity, Winston observes, at which the working glaziers who put together the windows will and do laugh, when it is imitated in modern examples. Mr. Westlake will have none of such half-hearted criticism. He admits that our ideas about the drawing of the figure are "different" from those of the Mediæval artists, and is very indignant with Winston for his summing-up of his description of the Gloucester east window as containing figures "ill-drawn, ungraceful, and insipid." Fortunately, Mr. Westlake thinks, "the fairly-informed mass of the people are not so exacting, and there is a universal poetical feeling for that which touches the emotion and raises the thoughts, even if the form is defective." In other words, a great deal of the interest with which old stained glass is regarded is due to association, and let that, by all means, have its full value; but it is another thing to bestow such exaggerated admiration on, and attribute such intellectual and artistic value to, such figure-design as that of much of the work that is illustrated in this book. The fact is that Mr. Winston, unlike a good many more recent students of stained glass, was still in posession of his sober senses on the subject, and did not regard everything Mediæval as divine. How far Mr. Westlake has gone in that direction is evident from his declaration that "there is more valuable knowledge to be acquired from studying the theological windows still remaining in the choir of Canterbury than in hundreds of modern volumes of so-called Scripture histories." To regard them in this light we must evidently follow out the precept of the Founder of Christianity, to "become as little children," in a sense in which it was hardly intended. The information and illustrations given in Mr. Westlake's book are, archæologically, most valuable, and we are indebted to him for the laborious and careful manner in which he has carried it out; but this kind of exaggeration is not the way to recommend such a work to the respect of general readers of the more thoughtful and educated class.

The author, however, scores off Winston in the passage he quotes from the latter (vol. ii., page 40) in regard to the question of conventionalism in stained glass. In a paragraph inserted there in the notes to Mr. Westlake's book, and too long to reproduce here, Winston contends against the idea of a flat style being necessary for glass-painting, commencing with the observation that "all antiquaries know that the 'ironed-out flat' style was never peculiar to pictures on glass, but equally characterises the wall and easel pictures of a time when art was in its immaturity." Mr. Westlake's note to this is that art was in full maturity when the beautiful Greek or Etruscan vases were executed. This is not, it is true, so much to the point as at first appears, because though Greek architecture and sculpture were in maturity when the best vases were painted, we know nothing about Greek painting, otherwise than on the vases, except by conjecture from a few passages of description; though we may presume that there was something more than flat painting. And it may be added that Winston is perhaps, or probably, right in thinking that there was little or no *conscious* attempt on the part of the early Mediæval glass-painters to conventionalise. But when he goes on to argue that there is no reason for such flat conventional treatment, and nothing incongruous in the aspect of a fully-rounded and modelled transparent painting of a figure, he delivers himself by anticipation into Mr. Westlake's hands, and into those of any fully-equipped critic whatsoever. If the thirteenth-century glass-painters did really (as we are inclined to think) intend their pictorial scenes to be realistic as far as they could make them, there was a practical reason for it. Such glass-paintings were then what Mr. Westlake seems to think they should be still considered, *Biblia pauperum*, religious history and instruction for the poorer classes. But now we have books and schools for the instruction, and oil and water-colour painting for the realistic pictures, and we are left at liberty to consider how to turn stained glass to the best artistic account in the most suitable manner. This is a side of the subject which suggests itself in turning over Mr. Westlake's useful history of the stained-glass art of the past. What can we best do with the same branch of art in accordance with our modern taste and knowledge? We have two distinct sources of interest for it,—purely ornamental design and figure subjects. In regard to the former branch the art of the past affords us some of the finest possible models, but there should be some more attempt to originate new detail on these lines by the employment of new foliage forms, variously conventionalised, and new combinations of coloured with monochrome design. Richly-designed arabesques in monochrome for the most part, with points of bright colour interspersed, constitute one source of effect, beautiful and rich without obscuring light (when that is an important object), which has not been as much worked as it might be. There is too much even in our modern diaper ornament of mere imitation of Mediæval detail, beautiful and suitable as such detail is for its place. There is also far too much of the repetition of that doubtful source of ornament arising from the imitation of architectural details in coloured glass. This is not an intellectual style of design for the purpose, unless the architecture is so much modified and translated for the purpose as to constitute almost a fresh effort in design, which it seldom is; and, in the case of figures, we want as little reference to Mediæval work as possible. There has been far too much of this; in fact, there has not been much else, and nearly all our modern glass-paintings are, accordingly, wrong in style, drawn from Mediævalism instead of from nature. We do not want realistic figures, certainly not shaded and modelled ones, nor realistic subjects. The kind of figure-designing which is suitable for modern stained glass is the representation of poetic or idealised rather than realistic subjects, treated in a flat character and on one plane, and as fine and learned in drawing as they can be. There are attempts at this made now and then; but false Mediævalism is still not by any means eradicated, and we should think it much to be regretted if Mr. Westlake's valuable and very moderately-priced historical work led to any fresh impulse in that direction among the younger architects and ornamental designers who will, doubtless, possess themselves of it. Let them accept it gratefully as a help towards studying the past, not as a body of illustrations to be taken as a guide for the future, except with caution and consideration, and distinction between what is essentially pure and perfect and what is only archæologically interesting.

PROFESSIONAL PORTRAITS.*

SOME MINOR CHARACTERS ON THE ARCHITECTURAL STAGE.

"Here, then, are three very true stories, which, I think, I find as tragic as any of those we make out of our own heads wherewith to entertain the people."—MONTAIGNE.

THERE is, perhaps, no single quality which lifts our Shakspeare so far above the reach of his closest rivals as the unfailing skill with which he presents to us the whole mental and moral constitution of the less prominent of the creations of his fancy. Osric is as perfect and finished a study as Hamlet. There is less to see, it is true, but we see it all. The vices of Macbeth's doorkeeper are as fully disclosed as the more varied weakness and wickedness of the guilty and irresolute Thane. Tubal is as real a character to us as Shylock. The idiosyncrasies of Brutus and Cassius are not more clearly marked than are the qualities which differentiate Bottom and Quince, and both of them from their fellow-boors. Nay, the very citizens in the Roman crowds have each a distinct personality, and the ragged rabble which Falstaff impresses is portrayed for us by a collection of miniature pictures of the highest finish and the most patient and careful art.

If, then, the great master himself did not disdain to elaborate the figures which do but form the backgrounds to his immortal works, it may surely be permitted to the humblest of his admirers to attempt, with faltering strokes, a sketch of some minor characters on the architectural stage.

Readers of these desultory essays will be able to furnish from their own experience special examples of which I do but endeavour to present the type,—the man of refined mind and gentle life, the vulgar pushing "man of business," the squire-architect, the professional Bunthorne; and most people will have no difficulty in pointing to individual members of a class of which the following specimens happen to have come under my own notice.

A. was the brightest, handsomest, most ingenuous youth who ever entered an office. Simple he might have been called, and "green" he no doubt was in the sense that he was quite unacquainted with the rogueries and vices of the world. He came fresh from school, and brought with him a frank, open face, a manly bearing, a willingness to learn and to defer, and an entire freedom from all meanness. There is in almost every large office some black sheep, some old and hardened offender against virtue and propriety, and such a one is,—the more's the pity,—generally the most witty and entertaining amongst all his fellows. With an experience which has been sought in all quarters, and a faculty of turning everything into a jest, he is the greatest enemy a young man can encounter in his opening career, and especially if, as in A.'s case, he is removed from the safeguards of home. What is he to do with his evenings? The witty companion has plenty of alluring suggestions. Like Micawber, he has the knowledge, but, like him, also, he has *not* the capital. A partnership is entered into for their mutual ill. One finds the money, and the other administers it.

From the days of Sophocles it has been said that "evil counsel is swift in its march." There is seldom wanting an aptitude for learning what should not be known, and pupils in wickedness learn apace. The freshness of A. was soon lost. He was shamed and ridiculed out of all the characteristics which graced his first entrance amongst us, and his quick, natural parts soon "bettered his instruction." Study was, of course, wholly neglected, and he soon took a lead in all the least creditable frolics of the pair. His extravagancies, condoned more than once by his father, at last brought matters to a crisis. No further consideration could be extended to him, and, bankrupt in purse and character, he enlisted as a private in a cavalry regiment. What then happened to him we never knew. But he turned up again in the seediest condition, and was persistently solicitous in the matter of half-crowns. He had lost all his self-respect, but even his trials had not robbed him of his flow of animal spirits, and he was as brilliantly and wickedly witty as of yore.

Once more, after an interval, we were astonished to behold him attired as an exquisite of the first fashion,—an officer now in a militia regiment,—"with everything handsome about him," carrying a cheque-book, which he freely used. He had inherited a fortune, and, by the aid of billiards and brandy and indiscriminate attentions to the fair, he was dissipating it. His disappearance was as sudden as his advent, and he was next heard of in a poor lodging and dying of consumption, friendless and poverty-stricken, hiding through shame from "friends" and relations, retaining sufficient of the good impulses of his youth to feel the degradation of his position, and, borne down by regrets as poignant as they were unavailing, at a misspent and miserable life. In his last moments he owed everything to the compassion of a stranger; nothing to those who had blasted his career and wasted his means; and, but for the womanly heart of his landlady, he would have filled a pauper's grave.

B.'s case was, if possible, more sad, for a failing which leaned to virtue's side was the cause of his fall. Of a good family in the North of England, he was early placed with a popular architect, and bade fair to rise in the profession of his selection. His form and presence were handsome and engaging to a degree, and he possessed many agreeable accomplishments. He was a general favourite,—a man of the world in a reasonable sense,—steering a middle course between a puritanical severity and undue licence of speech and manner. His

* See pp. 211, 243, and 278, *ante*.

position, prospects, family connexion, and personal ability promised a successful career. He married early and happily, but he had an unfortunate talent for amusing people in various ways, and he was eternally engaged in theatrical or other entertainments. These were always undertaken with a charitable object. He was always solicited to assist, and he could never bring himself to say no. Business was neglected in consequence, but that was not the worst. The excitement which all this activity caused was met in the usual way, and with the usual result. With shaky step and trembling hand he was to be seen at every luncheon-bar, at all hours, until at length the brain gave way and he dropped out of sight, a victim to a talent and a habit which have been the ruin of multitudes. He has left behind him the memory of countless acts of kindness and charity, and a name with only one blemish, reversing the poet's line, for, with a single crime, he linked a thousand virtues.

Of C.'s decline and fall how shall I trust myself to speak? He had but few of the advantages of birth beyond a handsome person, but he had abilities of the highest order. With friends not rich but "well to do," with education sufficient for his station, and with a personal charm which never failed of its effect, he nevertheless passed half his life, and closed it, as an outcast from society and a common street mendicant. "Drink again!" I hear you exclaim. Not so. He was abstemious to a fault. He was, moreover, economical and prudent in the management of money matters. No one out of Scotland ever made so little go so far. He had but one vice; but it was sufficient to compass his entire degradation. He was persistently and incurably lazy. If his friends succeeded in getting him employment he would not work, and when discharged, as always quickly happened, he would not trouble himself to seek employment. And he defended his proceedings with infinite ingenuity and humour. He rose at noon, moved about gaily, well-dressed, light-hearted, entertaining, relieving his acquaintances of spare half-sovereigns, half-crowns, shillings even, until the patience of all was exhausted, and the supplies were resolutely stopped. Then he subsisted no one knew how. His bits of jewelry disappeared one by one, and those sure indexes to the state of the pocket, the hat and boots, gave out unmistakable warnings. He sank lower and lower, still idle, until he became the consort of homeless vagabonds, the companion of thieves. His language was never lax, nor his life impure, and the habits of his infamous associates must have been torture to him. But so strongly had the demon Idleness got hold of him that he could endure all this rather than free himself by any exertion. His form can be no stranger to many who will read this, as he wandered through the London streets, shoeless, bent, and prematurely old, casting furtive looks as he passed at old companions, and dreading recognition. His features were but little altered with all his privations, and I have heard the bricklayers on the scaffold point him out to one another as Mr. ——, the architect! He is to be seen no longer. A life of exposure and want told its tale, and he too has fallen out of the ranks.

Yes! "Cut is the branch which might have grown full straight." The dark river has closed over one who might have shone amongst his fellows, and whose abilities would have warranted the highest flights of professional ambition. Many more such stories are ready to hand. But it is not my function to preach, and if I assume the moralist I shall perhaps set my readers nodding. I would only add that the above instances carry with them warnings which both young and old would do well to heed.

And that they are true.

Stone.—Mr. Arthur Loader, architect, of Brighton, having reported to the Building Committee of Queen-square Church, Brighton, that the process of decay, already set up in the Caen stone with which the exterior of the fabric is encased, is past being arrested, has been commissioned to prepare specifications and plans for entirely re-casing the same with picked Corsham Down stone, and restoring the interior, the estimated cost being about 2,000*l.*, and tenders are to be obtained for the work, the fund for which is to be augmented by a grand bazaar.

CORFE CASTLE.

No monument of English architecture, it may be safely asserted, is more rich in varied interest, or more impressive in the lessons that it conveys to the mind, than the noble ruins of Corfe Castle. Situated in the peninsula which, forming the southern shore of the sleepy harbour of Poole, is called the Isle of Purbeck, it lies too far from the ordinary track of the holiday-maker and the tourist to catch the attention of any but intentional visitors. Its antiquity is as undoubted as it is remote. Its structural excellence is of the very first order, whether we regard design, material, or workmanship. It presents evidence of the force of powder, as well as of the incredible strength of early masonry, such as nowhere, within our knowledge, finds a parallel. And the desolate dignity of its picturesque condition proclaims, at the first glance, how great a revolution in the arts of offensive and defensive war has taken place, not only since the date of King Edward the Martyr, but since the time when the great captain of the Ironsides gave stern token that he did not do his work negligently.

Passing from the tertiary sands and clays that give such an untidy appearance to the shores of the beautiful bays of Christchurch and Bourne, the tourist who sets sail from the handsome pier of Bournemouth in the direction of Weymouth passes a rocky promontory of hard grey chalk, at the point of which two gigantic pillars, standing up in the sea, bear the names of Old Harry and his wife. It seems incredible to those who are acquainted with the upper chalk downs of England,—as the material is found, for example, in the great Tring Cutting,—to realise the fact that these chimney-like tors are old, and that they are composed of chalk. There however, they stand, and have long mocked the fury of the waves. The line of the coast beyond them presents a vertical cliff of chalk, and it is only on passing along the shore that these remarkable features of the landscape detach themselves from the outlines of the cliff. Swanage Bay recedes from the chalk headland; and the promontory which forms the western shore of this bay presents a third geological aspect. Lines of limestone slabs, recalling the remembrance of the stepped "Calp limestone" of the Pembrokeshire coast, peer out from the face of the cliff, or run out in groyne below the water. Between the strata of stone the earth is in many places soft and crumbling. It is for this reason that we have made so little use of the finest building stones of the oolitic group. As in the case of slates so much, the back, top, hards, or by whatever name this mass of soft material may be called exceeds in cubic quantity the solid and valuable rock, so that it is too expensive to open the quarries in the usual way, with a clean face that carries all before it; and the hill to the west of Swanage is burrowed by the quarrymen like so many rabbits.

A long round swell of hill, very closely resembling that which is called the Hog's Back, between Dorking and Farnham, drops gently in the middle, as the Surrey downs are cloven at Dorking and at Guildford. But at Corfe a low hill detaches itself from the hollow; and though only rising to about half the height of the downs on each side, is so distinct in its outline as to have been capable, nine hundred years ago, of being rendered impregnable by the engineer. Its triangular area, of something over three acres, was girt by massive walls, strengthened by mighty round towers. Ward follows ward, gently rising one above another; and the top of the hill is crowned by the shattered walls of a colossal keep and associated towers.

It was on the site of one of the interior wardgates, in the year A.D. 978, that King Edward, calling at the castle to see his brother, who was not within, and declining to alight, was served with a cup of wine, and greeted with a kiss of welcome, by his stepmother, Queen Elfrida, and stabbed, either by her hand or by her order, as he stooped to drink. The ruins of the castle betoken the workmanship of many centuries, but in the semicircular vaults of the basement we see the work of the Romans,—or, at all events, work of the same kind as that with which we are familiar in Italy. It may thus very well be the case that portions of the castle are as old as the time of the martyr king.

At various periods of English history Corfe has played an important part in our internal wars. It was often a royal residence. It was a shelter of John, when the barons were gathering to demand the Great Charter. It was the property of Sir Christopher Hatton, or rather of his imperious wife, in the time of Queen Elizabeth; and was held by her beautiful and no less imperious daughter,—the Viscountess Purbeck. Its latest fame is due to its gallant defence against the rebel forces in 1643, by Lady Bankes,—a defence memorable in the annals of the Parliamentarian contest. And when, in consequence of treachery, it fell, the efforts that were made by the orders of Cromwell to destroy it, have left such traces as can never be forgotten or mistaken. The appearance of much of the castle is that of a building rent and tossed by earthquake, with the exception that if earthquake had done so much, it would have done more, and swept away the relics. Some of these vast towers, from 6 ft. to 14 ft. in the thickness of the walls, have slidden bodily towards the moat. Some lean at every angle from 45 degrees to the slightest inclination. The great gateway, to which access was given by a drawbridge, has been rent in twain; and one tower, with half the arch, is now some three or four yards lower down the hill than its fellow, the two massive half-arches stretching towards each other, but not looking as if they could ever have been one. Neither pen nor pencil, not even the truthful reflection of the camera, can do justice to the effect produced on the mind by these stupendous ruins,—witnesses as they are of a truth and strength of construction that only partially and with the utmost reluctance gave way to the explosive force of powder. On one side of the great keep, a portion of wall containing some 400 superficial feet is now leaning against an erect part of the tower, from the face of which it is from 6 ft. to 9 ft. distant at the bottom. The question arises, was this portion of the wall overturned, so as to reverse its position in falling, or no? After some care in examination, it becomes clear that such is not the case. The faces of the wall maintain their original parallelism; the under part of the wall must have been thrown horizontally outward and sideways, by the explosion, and the huge mass, falling nearly vertically, was sustained by leaning back against the unfallen portion of the tower. What must have been the strength of the masonry that took such a leap, and remained unshattered, after a fall of 18 ft. or 20 ft. in height?

The structure of the walls becomes manifest in the numerous sections thus violently cut by the force of powder. They are, in fact, built of concrete faced with ashlar, but it is a concrete that has the strength and very much the appearance of a natural conglomerate. It is more truly concrete than rubble work, as there is no appearance of the fitting of the stones. In one or two places there are indications that this core, which is, in some places, 6 ft. or 8 ft. thick, was carried up course by course with the ashlar blocks, of some 12 in. or 14 in. in depth, and rammed to a level bed. The whole mass is composed of the hard Purbeck stone, and it is probable that the mortar is burned from the same. From the perfect integration of the work, which has the strength of the heaviest megalithic building, there can be little doubt that the mortar was mixed in the Italian mode, and not from newly-slaked lime. The faces of many of the ashlar blocks are as sharp and fresh as if newly set,—much more so than is the case with the masonry of the Houses of Parliament. Some of the delicate interior work at Chatsworth may be finer in its finish, but we consider the masonry of many of the towers at Corfe to be absolutely unsurpassed in true masonic excellence. Looking at the condition of the stones, a stranger would pronounce the Palace of the Legislature at Westminster to be of a much anterior date to many parts of Corfe Castle.

The attention of the student may be confidently directed to Corfe, as a very museum of Early English architecture, using the term in the general, rather than in the restricted, sense. An account of this castle has been written by a member of the Bankes family, to which it has long belonged. It is also described at some length in the county histories, and several books are more or less devoted to the subject. But as far as we are justified in forming an opinion from a little library of these works collected in the neighbourhood, there is ample room for an additional volume; for one, that is to say, that should treat the subject architecturally, and point out the respective dates of the various parts of the ruins. It is the

political, not the architectural, history of Corfe Castle that we have found most fully illustrated. But as to the latter, the peculiar excellence of the stone, and either the nature of the climate, or, at all events, the superiority of the resisting to the destructive energy, are such as to add extreme interest to architectural research. The grooves for the portcullis are as clean and smooth as if they were in daily use. Mouldings in the upper portion of the castle, certainly not later in execution than the time of Henry VII., or very probably of Henry VI., are uninjured by time or weather. Round-headed vaults have either been built of dry stones, or have lost the mortar which originally cemented them, without losing their regular form. With this almost Egyptian durability of the ashlar work, the distorted positions of many parts of the edifice, due to the mining and blasting effected in order to destroy the castle, presents a weird and most striking contrast.

One of the most memorable of the effects which a visit to Corfe Castle is calculated to produce on the reflective mind is due to the mode in which it places in evidence the great change in the modes of offensive warfare that has occurred since the hill on which the ruins stand was regarded as impregnable. In Saxon times we may well understand that such should be the case. Whatever be the date of the round towers that strengthen the external wall,—leaning, some of them, at a menacing angle, at which they have stood for 240 years,—there can be little doubt that at a very early period, as far back, if we may judge from the vaulting, as that of the Roman occupation, Corfe must have been safe against any danger but that from treachery. In the time of the Commonwealth, indeed, the possession of no less than four pieces of artillery by the chatelaine of Corfe Castle was thought to be a danger to the State. And yet the weight of the heaviest projectile that could be cast by the largest of these guns was three or four pounds. Ordnance of such a calibre would produce little more effect on walls of such massive solidity than the popgun of a child.

The impregnability of the site of Corfe, however, is now so entirely a thing of the past, that there is no chance whatever that the castle can ever again be used for military purposes. It is not a question of the resistance of the walls to battering in breach. Even in their present disturbed condition, they would afford a stout resistance to heavy shot. But the place is absolutely commanded from the hills on each side, as well as from the higher ridge opposite to the castle. What was the range of the cannon of the time of the Civil War may be questioned. It was, evidently, not such as to trouble the defenders of Corfe. Had Lady Bankes been besieged by a foe armed with such a weapon as that made by Mr. Whitworth, which has thrown a projectile for the distance of over 11,000 yards, her shrift would have been short. It is wonderfully instructive to have this contrast between the methods of ancient and of modern warfare brought so palpably before the eye. Here is a spot which, 1,000, or even as late as 250 years ago, would have repaid any expenditure in the way of fortification, by affording an impregnable shelter to ts possessor, on which no modern general would expend 100*l.* by way of defence. Once impregnable, it is now dominated on all sides.

There are two roads from Swanage to Corfe, one running along the top of the hill of which we have spoken as affording a point that dominates the castle from the south, and one at the foot of that hill. From either of these roads it is noticeable how the hill itself is pierced for stone. The quarries are of a peculiar kind, and appear to be noticeable for the absence of such facilities as the engineer now supplies to the miner. At various points on the northern slope of this hill are to be seen heaps of rubbish, surrounding a low quadrangular building of dry stone. In the quadrangle is the working-shaft of the quarry, a mere hole, as far as we could see, sinking obliquely beneath the surface, and paved on the lower side, for the purpose of sliding up a corfe, or other appliance for extracting stone. That there may be more efficient modes employed in the island is possible, we can only narrate what we have seen. Two or three men, quietly engaged in dressing stone into troughs, moulded blocks, or other assorted shapes and sizes, we observed in several of these enclosures. And the stone thus painfully raised, and leisurely worked, can only be removed by ordinary carts. On the pier, indeed, there is a short line of railway, but it seems only used for the conveyance of coal from one wharf to another. A branch of the South-Western Railway is now in course of construction to Swanage, and may be opened, as far as we can judge, in a few months. In may then prove feasible to lay short branches from the quarries to the railway. As it is, no pains whatever seem to have been taken in order to bring into the English market a noble and durable building stone, of the unusual excellence of which the blasted but undestroyed walls of Corfe Castle form an unequalled proof and advertisement.

The idea that it would pay to open more directly a quarry of Purbeck stone to sea carriage is not new. To the south of the upper road that we have described, at the distance of about a mile from Swanage, the veins of stone that appear on the face of the cliff are of a hardness and polish that may entitle the material to the name of marble. Here is a spot,—now chiefly frequented by the pic-nic maker,—known as Tilly Whim. Three square openings, like those of the rock-tombs of Egypt, are made in the vertical face of the limestone cliff, and run for thirty or forty yards into the hill. They may be about 8 ft. or 10 ft. in height, and twice as much in width. They appear to be the result of a systematic attempt to mine the stone, which is here attainable in very large blocks. Who were the miners? Why, and how long, have the quarries been abandoned? These are questions to which we have obtained no reply. That it would be a highly advantageous operation to set these quarries again at work, with an improved method of stone extraction, we think not improbable; but, meantime, we wish to give a word of warning. Let not the tourist or the holiday maker be seduced by the cool shade of these grottos to linger beneath their flat ceilings. They are in a distinctly dangerous state. With rock so hard warning is not often given of fall, and an apparently menacing slab may remain unmoved for dozens of years; but, on the contrary, it may come down at any moment. And not only is it the case that a flat unsupported roof of stone is possibly unsafe, there is much more to be said as to danger at Tilly Whim. In the largest cave the roof is so rifted and opened that it has evidently moved, and may at any time move very destructively, for the floor of the westernmost cave is piled with large blocks of stone, of several tons each in weight, that have evidently fallen from the roof since the working of the quarry was abandoned; or such a fall may have been the cause of the abandonment. At all events, we would counsel no one to enter these caves, whether for pleasure or with an eye to business, without previous propping and protection of the ceiling.

A visit to Corfe Castle may thus enrich the portfolio and the note-book of the student with an ample store of new information. Architectural research, lithological study, the secret of the strength of masonry, the development of the laws of fortification and of the art of war, all these things are illustrated in this quaint out-of-the-way nook of England. The great slabs of stone with which the houses are roofed are a peculiar feature of the spot. In one or two cases, as in the projecting gargoyles of the church tower at Corfe village, the mason has been induced by the excellence of the stone to try his skill as a sculptor. But there is not much of the irrepressible exuberance of the art of stone-cutting, such as has been called into life by the existence of the travertine limestones of the Adriatic coast. The spot and the subject will in every way repay investigation. And as the summer evening draws to its close, if the visitor be borne from the little pier at Swanage by one of those white-sailed yachts that seem to walk over the gleaming waters in their sleep, he may kindle his imagination by the tale of how the body of the martyr king, when removed from a hastily-prepared grave two years after his death, was found to emit a celestial perfume; and how the wicked Queen Elfrida endeavoured to atone for her crime by the erection of houses of religious worship, and died as the foundress, if not as the abbess, of Amesbury.

The "Grand," Islington.—We are asked to add to the notice we gave last week of the new theatre, Islington, that the firm of Charles Drake & Co., Limited, were the contractors for the whole of the fireproof stairs, landings, and corridors.

THE ARCHÆOLOGY OF THE SHAPIRA MANUSCRIPT.

ALTHOUGH Dr. Ginsburg's report has finally disposed of the Shapira manuscript as a gross forgery, there is considerable interest expressed in the matter of tracing the source from which the rolls emanated. This tracing of the forgery is, of course, chiefly dependent upon the palæography, which, while clearly based upon the alphabet, exhibits some marked peculiarities which distinguish it from the purely lapidary style. An examination of the original strips and of a tracing which Dr. Ginsburg kindly placed at my disposal enables me to furnish some evidence upon the point at issue which may be of value. There is in the tailed letters, such as the *min*, *nun*, and *resh*, a tendency to curl the tails backward instead of forward, as in the Moabite stone, and in several letters the sharp angles are rounded off as if the writer was used to the curves of cursive Arabic. Another peculiarity is that in the manuscript the letter *aleph* is always written with a bowed cross-bar instead of straight. These peculiarities would call for little comment were it not that they occur in other documents and inscriptions which have an important bearing on the case. It will be remembered that the investigations as to the forgeries of Moabite pottery carried out by M. Clermont Ganneau and Mr. Tyrrwhitt Drake on behalf of the Palestine Exploration Fund, showed that the chief agent in this work of deception was one Selem-el-Kuri, an Arab, who has some knowledge of drawing, and who gained his living by painting Icons for Greek pilgrims who visited Jerusalem. From the evidence of the potters and others it appeared that the statues were "invested with artistic merit" by Selim, who also engraved upon them the inscriptions which excited so much interest. These inscriptions have been published in the Journal of the German Oriental Society, and in the important work by Professors Kautzsch and Socin on the Moabite forgeries. At the time of writing these inscriptions, which were after the style of the alphabet on the Moabite stone, Selim had not got quite rid of his Arab prejudices, so wrote his letters with ligatures joining them together. In 1869 this same Selim made a copy of a portion of the Moabite stone for M. Clermont Ganneau. I have inspected this copy, and the various copies of the Moabite inscriptions on the pottery. It is remarkable to note that the same peculiarities of script are common to the manuscript, the pottery, and Selim's copy of a few lines of the Moabite stone. It would be prudent and creditable to Mr. Shapira to find out the whereabouts of his quondam bosom friend Selim, whom he dismissed or parted company with in 1874, and perhaps afford us the means of solving the problem of the forgery.

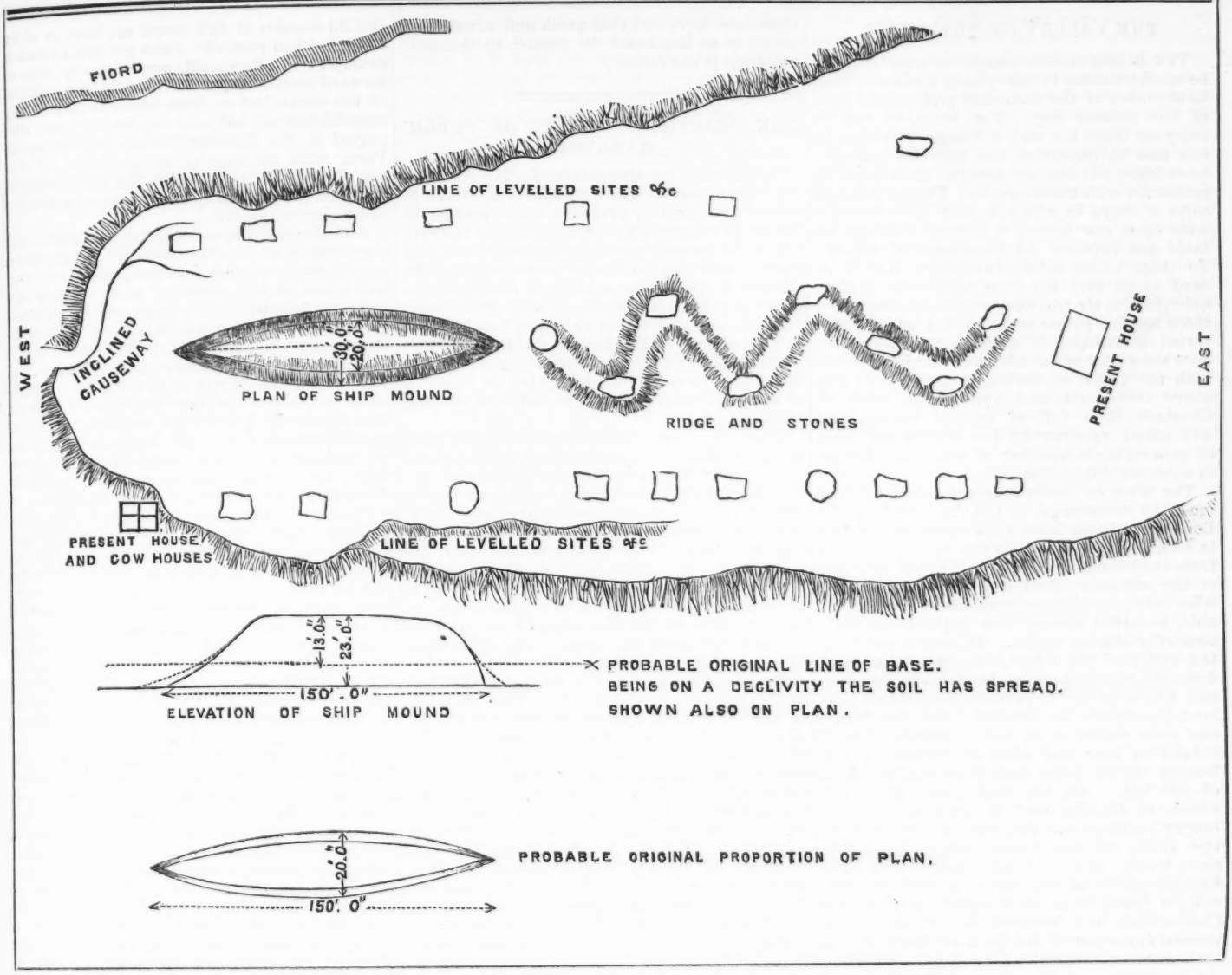
W. ST. C. B.

ARCHÆOLOGY IN ICELAND.

I HAVE been prosecuting some researches in this Northern land, which, leading to results on unpublished matters, may interest your readers.

Avoiding the usual roads taken by tourists, I struck out some new routes, and was rewarded by good success. Sailing along the western fiords, I made a landing at a promising spot for an ancient Viking's residence, *i.e.*, one easily defended from piratical attack. Going to the homestead of Huitarvollum for the purpose of procuring information as to the former residence of Snorri Sturluson, to pay homage to the author of the great Edda, I found in the vicinity a curious tumulus and remains of an ancient settlement. Neither this route, nor that which I subsequently followed, nor the remains, are mentioned in the various books of travel which I have with me; but an ancient hof (temple) and doom ring, and the establishment of a very early Christian church on the western coast, induced me to examine that locality for something more.

I immediately mapped out the old settlement, in the company of a young English surgeon (Mr. Shadbolt) who had come with me. He was no archæologist, and thought I might find my conclusions unfounded, but I had hardly completed the work when the proprietor, — Herra A. Fieldsted, who speaks English,—came forward and supported my views with many evidences. He said that a Norwegian settlement had existed there more than 1,000 years. That in digging he often found

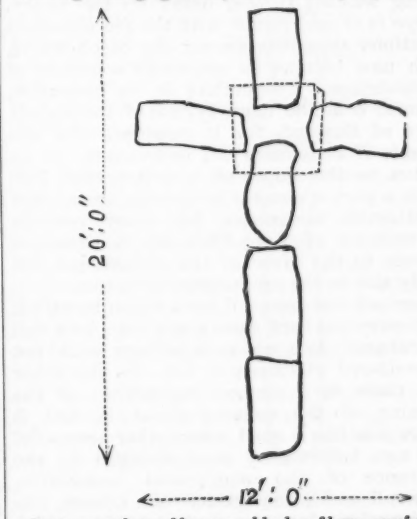


hearths with ashes, burnt wood, and sundry articles of bronze. There was reason to think the occupation much earlier, as he had exhumed a bronze celt, now in the museum at Reykjavik. The chief point of interest was a singular tumulus, called the "ship mound," from its form, which was that of a Norse vessel inverted. Attached to this was a legend of treasure said to have been hoarded there in olden time by a powerful person, who, though a woman, maintained corsairs, who went in her barque to obtain wealth by plunder. I suggested that a ship might be buried in the mound. He said there was a tradition that a rock beneath had been cut in the form of a ship, and covered with earth. I then excavated, and certainly found a rock that gave some support to the statement. A ridge, perhaps the keel, was first reached; descending suddenly, a surface, at first at right angles, then gradually curved downwards, took the form of a boat's side. Not having time to uncover the whole, and being anxious not to destroy the form, I pierced the ground carefully with a pointed iron rod, and, taking measurements of depth of soil, found that they followed the surface uniformly, so that the rock below assimilated to the external form of earth, except at the base, where the soil spread from age. A rock accidentally shaped by nature to this form may have been covered with earth, and the tradition may have arisen from its accidental outline, but the rocks around have no symmetry; and the selection of the lines of levelled sites of former dwellings on each side, within which also is an equal area on each side of the mound, forming a parallelogram, show that, from whatever cause, the mound was held in reverence. From the east the tumulus is approached by a ridge, and on this are rocks in a zigzag position, which, if not *in situ*, must have been so placed studiedly, and would subsequently have been very suitable for "stations" before the time of Lutheranism. The inverted stone ships of Minorca, which I have carefully examined, show that if the legend be true, it does not stand alone.

Pursuing a course through a long river valley to Lundr, I received hospitality at the parsonage. Mr. Shadbolt, who had been out for trout, stated there was another tumulus. The care with which a large mound near the church had been formed made this conclusive, and permission was obtained to dig. Evidences of cremation appeared about 3 ft. from the surface, which, to a depth of 5 ft. more, produced a number of bones of the sheep and ox, in all stages of burning, with the earth and stones completely charred, and in successive layers, as though the mound had been reconstructed at intervals. Burton refers to the belief that secret sacrifices of animals to Baal are still made in the Orkneys, and a place is shown near the old hof I have referred to where the bones were thrown. The clergyman, on inspecting the mound and bones, informed me that a short distance from the church was the site of a hof, or Pagan temple, the plan of which was, I found, at right angles with the church. Standing on this site I observed a second mound in the same position to the S.E. that the first held with regard to the S.W. angle of the hof; they appeared to me to be altars for sacrifice. Some rather general attempts at the well-known tumulus of Snorri at Reykholt led me to think there would be little to excavate for there.

I then turned my course south and east, and after two days' hard riding I reached a locality where a tumulus had contained the bones and weapons of a warrior, and some remarkable Oriental beads. Not far from this I found another mound, which, on excavation, produced similar results. This one, I understand, had been long in the possession of an old Danish family, from whom I was fortunate enough to obtain the accoutrements of an early princely member of the house, as shown by the coronets and heraldic devices wrought in precious metals upon them.

On the plain west of Thingvellir Lake, where all the blocks of lava, *in situ*, lie half buried. I found seven large blocks free from the surface, and arranged in the form of a cross, the seventh lying on the point of junction of the arms and shaft. Finding a large boat, in which I first sailed, rather expensive, with six rowers, and nothing being gained, the boat lying with us



Rude cross formed by seven blocks of lava, carefully laid in a horizontal position, on plain west of the Lake of Thingvellir.

The seventh block, shown by..... dotted lines, is superimposed at the junction of arms and shaft.

exposed in the open sea all night, I made my other visits to the Fiords in a small boat with two rowers.

It may interest your more general readers to know that at the present moment, during the sitting of the Althing (Parliament), the little town of Reykjavik has positively started a Sýning (Exhibition). J. S. PHENÉ.

Reykjavik, August 16, 1883.

The Newcastle City Council on Wednesday last decided to appoint a Committee to confer with the River Tyne Commissioners respecting the practicability of making a ship canal from the Tyne to the Solway Firth.

THE VALLEY OF THE CHESS.

THE holiday-season should in some respects be more welcome to the young architect than to any other of the numerous professional men of the present day. For while he can be enjoying fresh air and a change of scene, he can also be improving not only his technical knowledge, but also his general knowledge, in connexion with buildings, &c. For there are all sorts of ways in which a man with his eyes wide open can during a holiday cultivate his taste and improve his knowledge of his art. To those whose holidays are short, there is no need to go very far from London for perfect quiet, for fine air, and for attractive scenery. And there are few places near London which unite varied attractions in a greater degree than does the valley of the Chess. From its juncture with the Colne at Rickmansworth to its rise above the quaint and quiet little town of Chesham, it is full of natural beauty, and will afford opportunity for studies not only of general landscape but of trees and foliage in a remarkable degree.

The town of Rickmansworth itself has not much to recommend it, but the view from the London-road near Moor Park cannot be excelled in its attractiveness, while the various outlooks from the heights in Moor Park to all quarters of the compass afford a series of wide and, when the atmospheric conditions are favourable, beautiful views. Nor is the house itself unworthy of some notice. As way is made up the valley of the Chess, the first example of domestic architecture, at Loudwater House, is one which, so far as position goes, shows how mistakes should be avoided. For this house has been placed in so low a position that it obtains no view, and must be necessarily less healthy than if it had been placed on the slope of the hills. On the other hand, when the village of Chorleywood is reached, with its breezy common and magnificent outlook over the valley of the Chess, where its slopes and woods imperceptibly unite with the broader valley of the Colne, a good example will be found of a well-situated house in the Cedars, built and inhabited by Mr. Gilliat, the present Governor of the Bank of England. A little distance beyond Chorleywood lies Chenies, the burial-place of the great political family of Russell, and the most unique village in England. Of the general character, and of the monuments in the chapel of the Russells, we gave a short description in the course of last year. Proceeding without further detail up the valley, the eye is at once struck with the red chimneys of Latimer appearing among the beech-woods, which now become so noticeable a feature of the landscape. Elizabethan in its character, no house could be more typical of the stately homes of England, for it combines the two elements of stateliness and homeliness. In its position on the slopes of a well-wooded hillside, in a park where the branching trees show to noticeable advantage, for many reasons, the residence of Lord Chesham is attractive not only to the lover of the picturesque, but equally also to the professional architect.

There are few towns, if town it can be called, which carry one back more years than does that of Chesham. As a whole, it perhaps would not be considered picturesque, but, on the other hand, there is a general appearance of the beginning of the century about it, and it appears now like a good many other towns did years ago, before they were changed by the appearance of the omnipotent locomotive. The small and often gabled old houses, the quaint market-place, the ancient mill to which the Chess flows through the town, all help to give a distinct character to this place. The situation of the old red brick Rectory-house, or what was once the Rectory-house, beneath the church, which again, standing as it does on an eminence, is sheltered by the trees which rise above it, together make a very effective bit of grouping. In fact, a ramble up this valley in fine weather cannot fail to be a pleasure and an advantage to the architectural student who has a desire to improve his taste. For, moreover, it must never be forgotten that it is by the leisurely but attentive study and consideration of sites of houses and of landscapes, by the observation of the perfect and the imperfect, as well as by the hard work of the office, that an architect can become a real building adviser to his employer. It is through the neglect of this part of the architect's training that men, often industrious and skilful, are not full of suggestions, and have not that quick and artistic eye which is so important in regard to domestic buildings in the country.

THE PRACTICAL UTILITY OF PUBLIC GARDENS.

AT all times we are grateful for the efforts of those who, amidst the ever-spreading acres of bricks and mortar, preserve some vestige of the green country; but at the season of the year when the general exodus to mountain, sea, and vale serves only to render more evident the dreariness and dustiness of town existence, the sense of enjoyment in the pleasant green oasis of garden is, perhaps, more keenly felt than at any other time of the year, and this "purest of human pleasures," as Bacon has so justly termed the love of gardens, gains in strength as our huge cities grow larger and their solitude more oppressive.

It partakes of a commonplace to bring forward as among the characteristics of our epoch its love of the practical and the consideration of the commercially successful, and the destruction of beauty which accompanies "progress." It is not alone upon the powder-cart of Hosea Biglow's ballad that "civ'lyzation *doos* git forrid"; it is upon the ruins of much that might have been preserved,—much that, had it been preserved, would, from the most practical point of view, have served the aims of our modern commercial search for profit. The cultivation of greenery in the midst of our cities is essentially one of those points in which a great deal of short-sighted prejudice will be found to exist, and as a result our speculators will before long discover that, though apparently they may be gainers by their destruction of nature, in the end they are absolute losers. Many of the outlying districts of our metropolis, were they planned with a little less ruthless disregard of that natural craving for greenery which is common to all humanity, would not at this moment be merely neighbourhoods covered with a class of houses which, if they succeed in remunerating the speculators, cannot be called profitable, and we have no hesitation in saying will never be occupied by that sort of tenants who as they advance will endear themselves to the neighbourhood, and thus improve its market value. Planned with a due regard to the beauty of greenery, and the successful collaboration of the architect and the gardener, whole districts which have now fallen a prey to the insatiable appetite of the speculator might have been rendered in truth what they are too often only by a fiction stated to be—"desirable." Why should houses be erected which their tenants can never possibly care to occupy when they have advanced even one step in the social scale? We are building houses in every direction, but what is daily growing rarer is a true home, and the question is serious enough to occupy the attention of the thoughtful. In such a position, it is sad that there should be even a semblance of a variance existing between the craft of the builder and the art of the gardener, two kindred vocations which have till now ever worked in friendly accord. It is fair ground for regret that the short-sighted and unprofitable aims of greedy speculation should have been allowed to exercise their influence over a union which has produced and happily still produces such extraordinary results. The days seem almost past when the collaboration of the arts can be pursued in harmony, the scale of merit appearing to be regulated by the lucrative degree of the pursuit and the means of securing the largest profit on a skilfully-made outlay, carefully calculated on principles more or less sound.

When we recall the noble gardens that have long existed in various parts of Europe, it is impossible not to see how much they have owed to the skilful collaboration of architect and gardener. It seems certainly almost a pity, considering the high level of excellence at which the scientific gardener has arrived, that he should not avail himself more frequently of the aid of the equally scientific and well-informed architect. It is with difficulty that any perfect modern architectural work connected with a great garden can be pointed out, whereas we are constantly called upon to admit the rapidly-approaching perfection of a gardener's art. Of course, the time has come when we must give up our almost sentimental admiration for the old, the dear old garden of our youth, the simple, well-kept, well-arranged garden, such as the old masters of this sweet art have so often described and painted. Such gardens and such examples as Kew will, we suppose, henceforward remain as the models for the emulation of the world, just as there seems to us a happy combination of old and modern science displayed in the familiar Jardin des Plantes at Paris, with its admirable admixture of the useful and the ornamental, its well-arranged beds and greenhouses, lecture-rooms, museums, and zoological garden.

How directly and commercially profitable the ingenious collaboration of architect and gardener may be rendered, the numerous instances that will occur to the minds of most readers are sufficient to prove. Every one who has visited Paris must remember the character of the neighbourhood which surrounds the Parc Monceau,—in reality a garden rather than a park,—and which, from the beauty and skill of its arrangement has within the last few years rendered this portion of the French capital one of the most luxurious and expensive to inhabit. At the further end of the city, a neighbourhood which for centuries had enjoyed an unenviable reputation has become, by the laying-out of the Buttes Chaumont, if not exactly fashionable, at least highly respectable. In the arrangement of our more modern London parks it has always seemed to us a singular oversight on the part of those concerned that the new neighbourhoods thus formed have not been rendered more desirable. Why should not the surroundings of Battersea Park have been as choice as those of the Parc Monceau, or, at least, let us say, as respectable as those of Regent's Park have become since the days when the once quiet site was occupied by Henderson's old-fashioned nursery-garden?

How successfully the owners of real estate "up town" in New York have been served by the beauty of the Central Park those who have visited the Empire City are aware, though few of the many who are now leaving our shores to return American visits can possibly, in their short stay, realise how successfully in this case the gardener, the architect, the sculptor, and the builder have worked together. As a result, not alone has the city been adorned with a feature of more than usual beauty, for the gardens of the whole world have been ransacked, inspected, and many of their effects adapted, but the owners of property have long since realised substantial advantages from the choice nature of the houses erected in the neighbourhood of the park. It is this fact to which we would especially wish to draw the attention of the modern building speculator. In his insensate desire to "run up" long lines of untenantable houses on the site of pretty country lanes and fields and fine old trees, the aim he has in view is only imperfectly carried out, and it is alone himself whom he should blame if financial disaster follow on what we must persist in terming his short-sighted policy.

We profess to travel greatly in the present day. We admire in France the beautiful gardens of the Tuileries and the tall houses that stand in its neighbourhood, and we are enchanted at Brussels with the Bois de la Cambre and the choice homes in its neighbourhood. Just as in Paris we admire the Bois de Boulogne, and green-embowered Passy and Auteuil, and the pleasant surroundings of the Luxembourg gardens, we admire the busy Unter den Linden in Berlin, with its avenues of trees; the bustling, sea-washed Chiaja at Naples; cool, green, shady Beacon-street in cultured Boston; the pleasant park in Brussels; or the outer *boulevards* of the Belgian capital. Each and all of these have affected and continue to affect the value of the real estate in their neighbourhood. Quite of a different stamp are such gardens as the Boboli at Florence, behind the Pitti Palace; the stately Borghese gardens at Rome; the romantic cypress-shaded Giusti gardens in Verona; the deserted charm of the neglected Orto Botanico at Venice, or the lively Giardini Pubblici; the pretty Prater at Vienna, with its noisy *Würstel* avenue; the famous old botanical gardens at Padua. These, like Versailles and many other gardens of the same monumental stamp, possess, of course, a character they have acquired from the stately days in which they were first planned. They still form the models for study, and can never be surpassed for their charm; and from their traditions the modern horticulturist has skilfully developed his art. He has still, however, in collaboration with the speculator and the gardener, much to do for the benefit both of his partners and the public, not

alone in the present, but in the immediate future. We have but to observe the rapidity with which private buildings surround in every great city any piece of open greenery to feel how much more interested the builder should be than he is at present in the formation and planning of public gardens.

EDINBURGH.

IN our last communication from Edinburgh (page 232, *ante*) reference was made to the proposed transference of the Museum of the Society of Antiquaries to the Museum of Science and Art to make way for the Scottish National Portrait Gallery. Although it is stated in the local press that the plans for the proposed new premises for the Society of Antiquaries are all but finally adjusted, we are given to understand that these plans are still *in nubibus*. Objections, it seems, were raised by the Science and Art Department to the proposed transference chiefly on the grounds of divided responsibility as regards precautions against fire, &c., and that the appropriation of a portion of the building in Chambers-street to a different purpose from that for which it was originally intended would destroy its architectural effect both internally and externally. Particular objection seems to have been taken to a proposal that a tower would be required to contain the staircase leading to the rooms which were to be at the disposal of the Society of Antiquaries, on the ground that such an erection would destroy the balance and homogeneity of the original design. To this objection it may be replied that, even should a projection be required to the westward to contain a staircase, it need not of necessity develope into a tower, but even if it did the effect might, by skilful treatment, add to rather than detract from the interest and general effect of the elevations. So far as the principal elevation towards Chalmers-street is concerned, the original design need not be interfered with in any respect, and the western elevation might, from the nature of the site and its surroundings, be treated somewhat differently from what was originally intended with a happy result. Any arrangement of the interior must, however, necessarily be of the nature of a temporary expedient, as the whole building will, in the course of time, be required by the Science and Art Department.

The Lyceum Theatre, which is to be opened during the second week of September, is now in such a state as to enable one to judge of the interior arrangement. Mr. Phipps was fortunate in having at his command a site of amply sufficient dimensions and completely isolated, and of this he has availed himself by providing ample means of ingress and egress, light where necessary from external windows, and ventilation upon the most approved principles. Every precaution has been taken against the spread of fire,—the declared enemy of such buildings. The theatre has been apportioned into three divisions, —the auditorium, stage, &c., and dressing-rooms and workshops. The partitions of these divisions are, as far as practicable, of fireproof construction, the iron curtain being formed of two distinct screens of boiler-plate metal placed 8 in. apart. The stage has a width of 78 ft., including the dock, and is 44 ft. in depth, with a height of 60 ft. to the framework for supporting the scenery. Underneath is a space, 20 ft. high, available for the stowage of scenery and stage appliances, &c. The orchestra is placed in the usual position, and kept well down. There are five rows of stalls containing 121 seats constructed on the swing principle, which are reached by corridors carried round the pit from the main entrance. The pit is constructed to accommodate 600, each person being provided with an armed seat; it rises sufficiently to enable all the occupants to obtain a good view of the stage. The entrance is from the south by a corridor, 6 ft. broad, and there is a corresponding exit passage by the refreshment bar to the principal front at the west. There are three private boxes on each side of the proscenium, and the dress-circle accommodates 209 persons; it is embraced by a wide corridor, which is entered by four doors, and a gentleman's cloak-room abuts upon it. The foyer is 28 ft. by 18 ft. 6 in., and at each end there is communication with a refreshment-room and ladies' cloak-room, while three windows open upon a balcony. The room is tastefully decorated and fitted up as a drawing-room. The vestibule is also decorated and fitted with an oak mantelpiece, the floor being laid in mosaic. The amphitheatre recedes to the extent of about 4 ft. from the central line of the dress-circle, and the two foremost rows of seats, 120 in number, are set apart as stalls, the remaining space being fitted up for 500 persons. The upper gallery recedes still further, and is fitted up to accommodate 1,000 persons. The staircases are all fireproof, being mostly composed of Stuart's cement concrete, which material has also been used as a facing for the exterior. The decoration of the interior has been entrusted to Mr. Hall, one of the city magistrates. In a lunette over the proscenium opening there is a painting of Apollo and the Muses, by Ballard; and the drop-scene is a reproduction in monochrome of Alma Tadema's picture of "Sappho and Alcæus." The lighting is to be by incandescent electric lamps, in ground-glass globes, but gas, is also introduced in case of any hitch occurring in the electric machinery.

A motion has been carried in the Town Council for the acquisition of a site in South Gray's-close, whereon it is proposed to erect wash-houses for twenty-four tubs, at a probable cost of 1,500*l*., and twelve plunge-baths at an additional probable cost of 250*l*. It was suggested that information should be obtained from the trustees of the late Mr. Robert Hume, who had spent a considerable sum in providing wash-houses which were not taken advantage of. If Mr. Hume went into this in the idea that it would prove a profitable investment (which does not appear) there could be little doubt that he would be disappointed. There are exceptions to the laws of political economy, and the cause of promoting that "cleanliness which is next to godliness" may be fairly reckoned as one of these.

Mr. Andrew Carnegie, of New York, at present in Scotland, has given a subscription of 1,000*l*. towards the fund for the completion of the new medical class-rooms connected with the University, remarking that the more he has seen of Edinburgh the greater reason he finds for Scotchmen to be proud of their capital, but that, after all, its chief merit lies in its educational institutions, as to which he expresses his satisfaction in having the opportunity of testifying that he shares the pride with which they are regarded by his countrymen in all parts of the world.

EXHIBITION OF COLOURED PLASTIC WORKS.

AN exhibition of coloured plastic works, which was foreshadowed a few weeks back in these columns, has at length been opened in the city of Dresden, and has aroused much interest among artistic circles in that capital. The collection, as our former remarks will have prepared our readers to learn, is mainly attributable to the efforts of a German sculptor, Herr Carl Cauer, of Kreuznach, who professes to have discovered that the frieze of the Parthenon of Athens was originally gilt, and then painted in such a way that the gold ground was more or less apparent. Herr Cauer has executed several works in which he has attempted to revive this style of decoration, and amongst them is a copy in plaster of Paris of a portion of the Parthenon frieze itself. Along with these works of Herr Cauer, the Exhibition at Dresden includes a number of objects carried out on the same principles by one or two Dresden sculptors, including several painted portrait busts in the terra-cotta and majolica style by Herr Diez, together with a number of antique painted statuettes from Tanagra, and chromo-lithographic copies of works of this class belonging to the Royal Museum of Plaster-casts at Dresden. Interesting as the collection is, as a whole, it has failed to secure for the views of Herr Cauer any large amount of support amongst the best judges. This result is in part due to the fact that the artists have executed the painting upon these works in too realistic a fashion. The ancient Greeks in their polychromatic decoration of plastic works employed colour in so uniform and delicate a manner that the plastic character of the objects was not detracted from. The criticisms called forth by the present Exhibition go to show that it is not likely to upset the principles hitherto generally accepted in regard to the true functions and sphere of colour.

The prevailing view is that colour is not a plastic element at all, but something specifically different. The Greeks, in their polychromatic treatment of plastic works, were satisfied with simple colouring, and the result is much more incongruous when light and shade effects are added. The incongruity, however, is not so perceptible in the case of reliefs as in statuary proper, since the former approach nearer to the character of pictures. It is, therefore, chiefly the plastic decorations of coloured architecture and certain branches of fine-art industry which may offer a field for polychromatic plastic work. The æsthetic value of the latter, however, still remains in several respects an open question. Another question is the admissibility of oil colours in order to protect plastic works from atmospheric influences. As employed in the works exhibited at Dresden, where they combine coloristic effects with those of light and shade, they introduce a picturesque element, which, according to the judgment of German critics, is more or less out of harmony with the character of plastic works. This is stated to be remarkably apparent in the busts which are contributed by Herr Diez, and which are admitted to be otherwise very spirited and lifelike. In the effort to give a complete representation of nature, these busts are declared to be like so many pieces of waxwork. The works of Herr Cauer, on the other hand, are far less objectionable in this respect. The metallic gold ground in various parts stands out in such a way as to give the impression of brass or bronze partially painted over. But the contrast existing between the entirely nude portions that are without any of the realistic colouring on the one hand, and the realistically-coloured hair, lips, eyes, teeth, and drapery on the other, is felt to be unnatural and paradoxical. The spectator is involuntarily led to believe he is looking at Red Indians or Malays. After all, however, whatever objections the works in this Exhibition may be open to, it cannot be said that they settle the question as to the extent to which polychromy may be applicable to plastic works of art; and even the fact that the Greeks employed colour in such works, is, in the absence of adequate examples, no conclusive proof of the æsthetic propriety of this style of decoration. The solution of the problem is accordingly but little advanced by the latest experiments, the results of which are now on view in the Saxon capital.

CONGRESS OF THE SOCIAL SCIENCE ASSOCIATION.

THE programme of the forthcoming congress, to be held at Huddersfield from the 3rd to the 10th October, is now complete as regards the "special questions." The following are those that more particularly interest our readers, with the names of the writers of the papers thereon:—

Health Department.

1. Is the modern system of education exerting any deleterious influence upon the health of the country? Papers by Dr. Clifford Allbutt and Mr. J. Hepburn Hume.
2. Is it desirable to take any, and what further, measures to prevent the spread of zymotic diseases through the milk-supply of our towns? Papers by Mr. Francis Vacher, F.R.C.S., Dr. Britton, and Mr. Ernest Hart, M.R.C.S.
3. Is it desirable to amend or extend the Habitual Drunkards Act, and, if so, in what direction? Papers by Dr. Norman Kerr and Mr. Samuel Knaggs, M.R.C.S.

Art Department.

1. Ought our museums and art galleries to be open on Sundays, and, if so, under what conditions? Papers by Mr. Mark Judge and the Rev. John Gritton, D.D.
2. How can a school of art, as applied to textile and other manufactures, be best supported and utilised with a view to meeting foreign competition? Papers by Mr. R. W. Edis, F.S.A., and Mr. G. Marchetti.
3. What constitutes a "School of Music," and how far can the formation of an English School be encouraged? Paper by the Rev. H. G. B. Hunt, Mus.B., Warden of Trinity College, London.

Norfolk and Norwich New Hospitals.—Messrs. G. & F. Davis, of the Broseley Brick and Tile Works, are the sole makers of all the roofing tiles used for these buildings, which are very extensive.

THE TESTING OF BRICKS.

THE brickmaking industry has of late been making special efforts to meet the requirements of modern building, and the exact definition of what those requirements are is evidently an important point in such a matter. The introduction upon an augmented scale of machinery into the process of brickmaking, and the employment of various new materials, render difficult the definite appreciation of the qualities of bricks. As in these busy times no one would like to wait long enough to arrive by actual experience at the results in question, a reliable method of determining the quality and durability of bricks would naturally be of advantage to the building industry.

It has been attempted to draw conclusions of this kind from an examination of the raw material used, and of the process of manufacture; but the considerable differences between the various systems in use would seem to indicate that a way of arriving at the wished-for result without reference to the method of production would be the most acceptable to all concerned. Such a test must be carried out with special reference to the purposes for which the bricks would be employed, and the following classification is given by Herr Rühne in the *Deutsche Bauzeitung*, as comprising the various uses to which bricks are put:—

1. *Facing Bricks.*—First class for monumental buildings; second class for dwelling-houses, &c.; third class for buildings along rivers, &c.; fourth class for factories, &c.

2. *Bricks which bear Weight.* — Classified according to heavy, medium, and light burdens.

3. *Roofing Tiles.*—For special requirements and for ordinary uses.

4. *Paving Tiles.*—For use in the open air, and in the interior of buildings.

With respect to these various modes of employment it would be necessary to establish minimum requirements, and it is remarked that the definition of them and the drawing-up of rules founded on these investigations are matters in which technical authorities as to building and brickmaking would require to take joint action.

The points for elucidation are as follow:—1. For what requirements are the bricks to be tested? 2. What mode of testing should be adopted? 3. How are the results obtained to be utilised? There would, as to the first point, be a more or less elevated degree of resistance to pressure to be fixed with respect to each description. In addition to this it would be necessary to establish a test for the resistance of bricks to frost and other influences of the weather. Their resistance against internal saline crystallisation would also have to be considered, and, finally, it would be necessary to establish a rule that bricks should be free from soluble salts, or should, at the very most, only contain a small fixed proportion of them. For many articles a test of porosity would be necessary, and one with regard to weight would have to be carried out in all cases. The methods now in use of determining resistance to pressure and of arriving at the degree of porosity which bricks possess, seem to call, according to Herr Rühne's opinion, for no special alteration, but the mode in which the recognised analytic establishment at Berlin carries out tests for resistance to frost does not meet his approval. It consists in placing the bricks in water, which is gradually heated up to boiling point, when they are cooled by being suddenly thrown into cold water. In place of this method he recommends the production of a low temperature by the usual process employed in ice manufacture. This is arrived at without much expense, and the natural action of frost is said to be reproduced in this way much more closely than by any alternative methods. It is suggested that after the freezing test the resistance to pressure should again be tried in order to find to what extent the low temperature had really affected the strength of the bricks. After a certain number of experiments of this description have been carried out the results obtained would indicate with approximate exactness the loss in resisting power resulting from the repeated application of the freezing process, and thus there would be a definite basis on which to frame rules. Rain-water, air, light, carbonic acid, ozone, and other natural influences may also be considered as affecting the condition of bricks, but their effects are practically of so limited a character that tests with respect to them are not considered necessary.

Special importance is, however, attached to the discovery of the presence in bricks of those soluble salts the appearance of which, in the form of a white exudation, is a source of annoyance, and which, under some circumstances, can more or less seriously affect the question of durability. As the complete absence of these salts is hardly to be looked for, a certain number of experiments would define a limit which should not be exceeded. This limit would necessarily be fixed after a due consideration of the relative effects of different salts in various quantitative proportions. The question of saline crystallisation is, however, less easily treated, as in this instance the active cause does not only form an integral part of the brick, but may, to some extent, be composed of salts which are introduced while the brick is in position. This condition is usually found in connexion with embankments, sewers, &c., in which cases the brickwork is exposed to various influences especially calculated to produce the effects in question. Herr Rühne considers that a particular test in connexion with saline crystallisation can hardly be established at present, and remarks that in any case its effects would be less forcible than those of frost.

As to the application of these tests, it is maintained that, to be of practical value, they should be applied to samples impartially drawn from the bricks actually to be employed, as the fact that on one occasion a brick-manufacturer delivers a good quality is no assurance that he always does so, inasmuch as any change in the materials used, or in the process of manufacture, would naturally affect the bricks. It is argued that the adoption of these tests would be an advantage to all concerned, even if the price of bricks were thereby to be increased, as the improvement in quality would fully compensate for any such augmentation. Besides, the cost of production would only have to be raised in direct proportion to the percentage of bricks which would fail to correspond with the requirements of the accepted standards.

PRIZE DESIGN, ARCHITECTURAL ASSOCIATION.

THE design we publish was submitted by Mr. George W. Ward in competition for the Architectural Association Medal and prize of books. The subject given was a block of shops and offices, with streets at back and front, the building to be lighted only from these two streets. The principal elevation was to be all of stone, facing the principal street (60 ft. wide), the back elevation of brick in street 30 ft. wide. The ground and basement floors were devoted to shops, buffet, staircase, lift, &c., the upper floors to offices, &c.; on the first floor a committee-room was to be provided, which was made two stories in height (see three large windows in the front elevation). The top floors were to have kitchens, caretaker's rooms, porter's room, &c. The whole to be executed in accordance with the requirements of the Metropolitan Building Act.

THE SUNDERLAND AND DURHAM COUNTY INSTITUTE FOR THE BLIND.

THIS home is now nearly completed, and will, it is expected, be opened on the 26th inst., that being the fifth anniversary of the Institute. The buildings have a frontage of 72 ft., and depth of 73 ft., and are built of red bricks from Sherburn with freestone dressings from Prudham Quarry. The staircases are all of freestone, from Heworth Burn Quarries. The basement, ground, and first floors are of concrete; the second and third floors being of wood. The whole of the rooms will be heated by steam-pipes, fixed by Messrs. Mather & Armstrong, Newcastle. The sale-room on the ground-floor is laid with encaustic tiles, by Messrs. Minton Hollins & Co. The lift is by Messrs. Thomas & Co., Cardiff, and will work from the basement to the top floor. Every care has been taken for the protection of the blind people. Hydrants and hose-pipes are placed on every landing as a protection against fire. The site and buildings will cost about 5,000*l*. The contractors for the whole of the works are Messrs. John Thompson & Sons, of Sunderland. The architects are Messrs. J. & T. Tillman.

The Institute was founded in September, 1877, by Miss Ada M. Byers, of Sunderland, and it is mainly owing to her exertions that the funds for building the new Institute, upwards of 5,000*l*., have been collected.

SEVILLE CATHEDRAL.

THE cathedral of Seville, of the transept of which we give a view in our present number, is one of the largest and finest in Spain. It has been said that, as elegance distinguishes Leon Cathedral, strength that of Santiago, while wealth is the characteristic feature of Toledo Cathedral, so Seville impresses us by its solemnity. The building which served as a cathedral until 1401 was originally a mosque, the erection of which was commenced in 1172, by Abu Yusuf Yakub-al-Mansur. In the former year, the chapter, owing to the dangerous state of the building, determined to pull it down. The new cathedral, which is built on the peculiar oblong quadrilateral form of the original mosque, was begun in 1403. It was finished in 1506, but the cupola fell down the following year, and the works were not completed until 1519. It is said that the chapter, in deliberating upon the pulling down of the old cathedral, and the erection of the new one, determined to make the new building "a church such and so good that it never should have its equal" ("una iglesia tal y tan buena, que no haya otra su igual"). The name of the architect is not known; whoever he was, however, he worked with no thought of self, but for the "sole love and glory of God." The edifice is inside and outside a museum of fine art in spite of foreign and native church spoliations. As already observed, it preserves the form of the original mosque, and is an oblong square, some 414 ft. long by 271 ft. wide. It has five aisles, the two lateral ones being railed off into chapels. The centre nave is magnificent, its height being 150 ft., whilst the transept dome rises 171 ft. The offices connected with the cathedral and chapter are built outside, to the south. The pavement, in black and white chequered marble, was finished in 1793, and cost the then enormous sum of 155,304 dollars. Seville Cathedral has justly been praised by both native and foreign critics as a good illustration of the rise, progress, and decline of Spanish church architecture. It is now in course of restoration, under the superintendence of Señor Casanova.

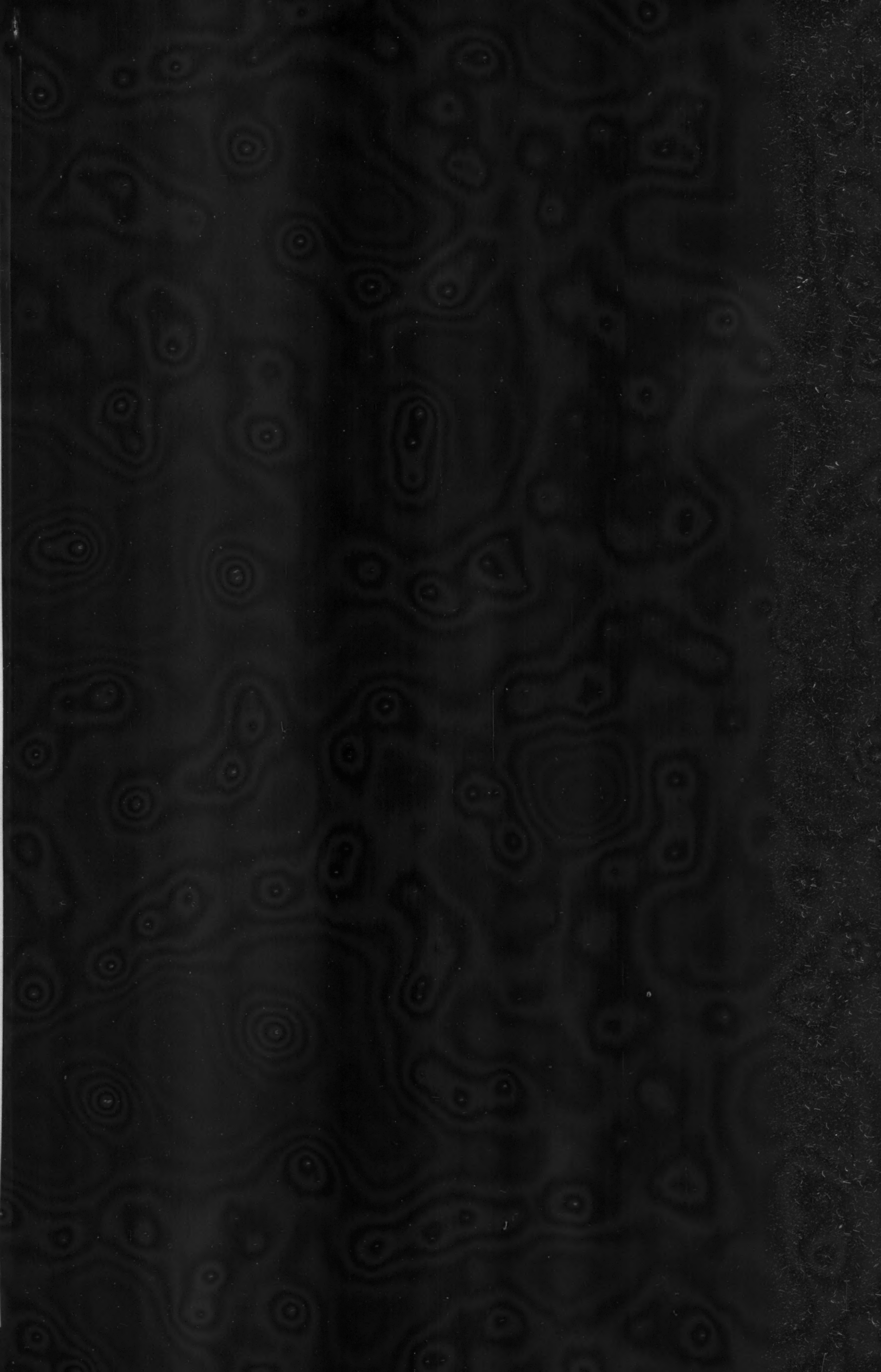
CHELWOOD BEACON, NUTLEY, SUSSEX.

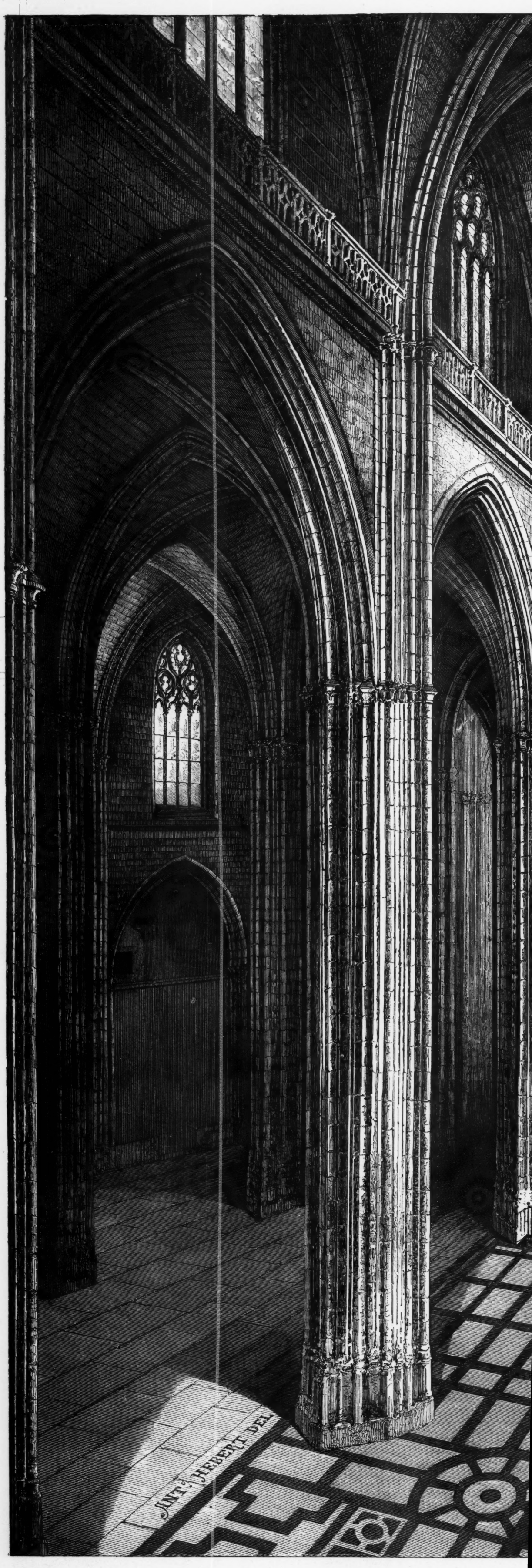
THE house faces south, and is built for a shooting-lodge for Mr. E. Wormald. It is of red brick, with hollow walls as high as the first floor; then 14-inch solid walls, covered with plain and ornamental weather tiles. The main roof is in one span of 42 ft., boarded, felted, and covered with tiles. The house stands on high ground, and is much exposed to the weather. Mr. Longley, of Crawley, Sussex, was the builder. The plans were designed by Mrs. Wormald, and the works were carried out under the superintendence of Mr. C. N. Beazley, architect, of 8, Delahay-street, Westminster.

HOUSE NEAR STOKE-ON-TRENT.

THIS house is proposed to be built of red local bricks and roofed with Broseley tiles. Mr. R. S. Topham is the architect.

New Reredos, Salford. — The Roman Catholic Bishop of Salford (Dr. Vaughan) consecrated, on the 2nd inst., a new reredos and altar, which has been erected in St. Peter's Church, Greengate, Salford, to the memory of the late Rev. Canon Beswick. The rev. canon, who died in February, 1880, was for some years the rector of this church, and the memorial is erected as a tribute to his labours. The cost of this structure, which is of Caen stone, from designs by Mr. Kirby, architect, of Liverpool, is about 200*l*. On a brass plate, which is the work and gift of Mr. Norris, is an inscription containing a suitable reference to the deceased canon. The tabernacle door and safe, which have been furnished by Messrs. Hardman, Powell, & Co., of Birmingham, were also presented by a member of the congregation. The erection of the altar was entrusted to Messrs. Sherratt & Ovens, of Preston.





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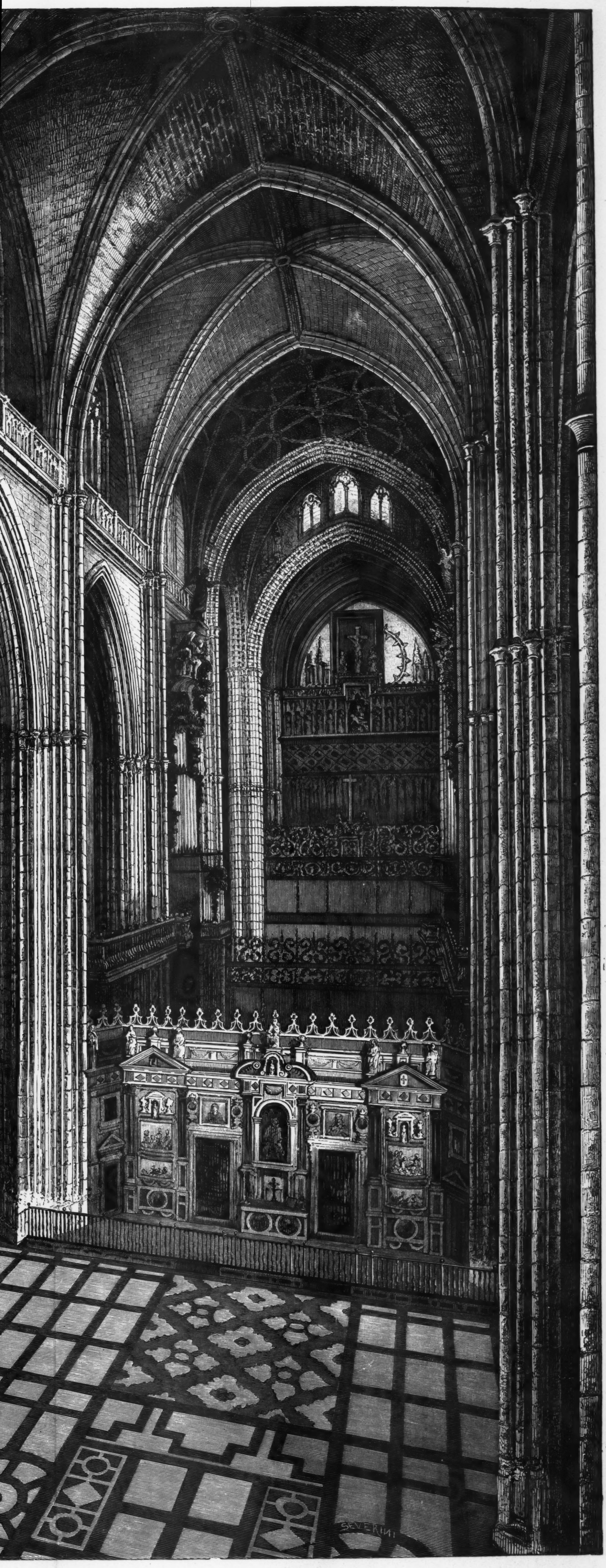
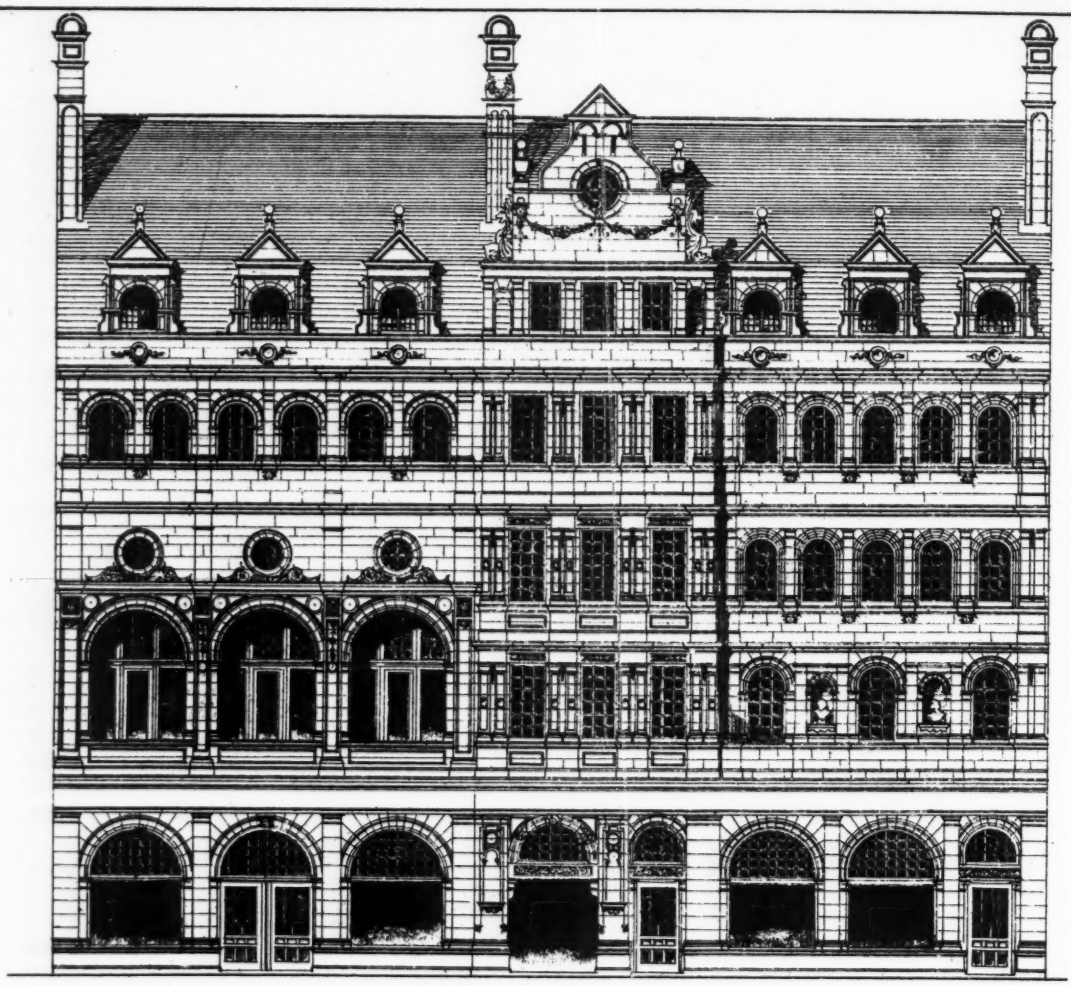
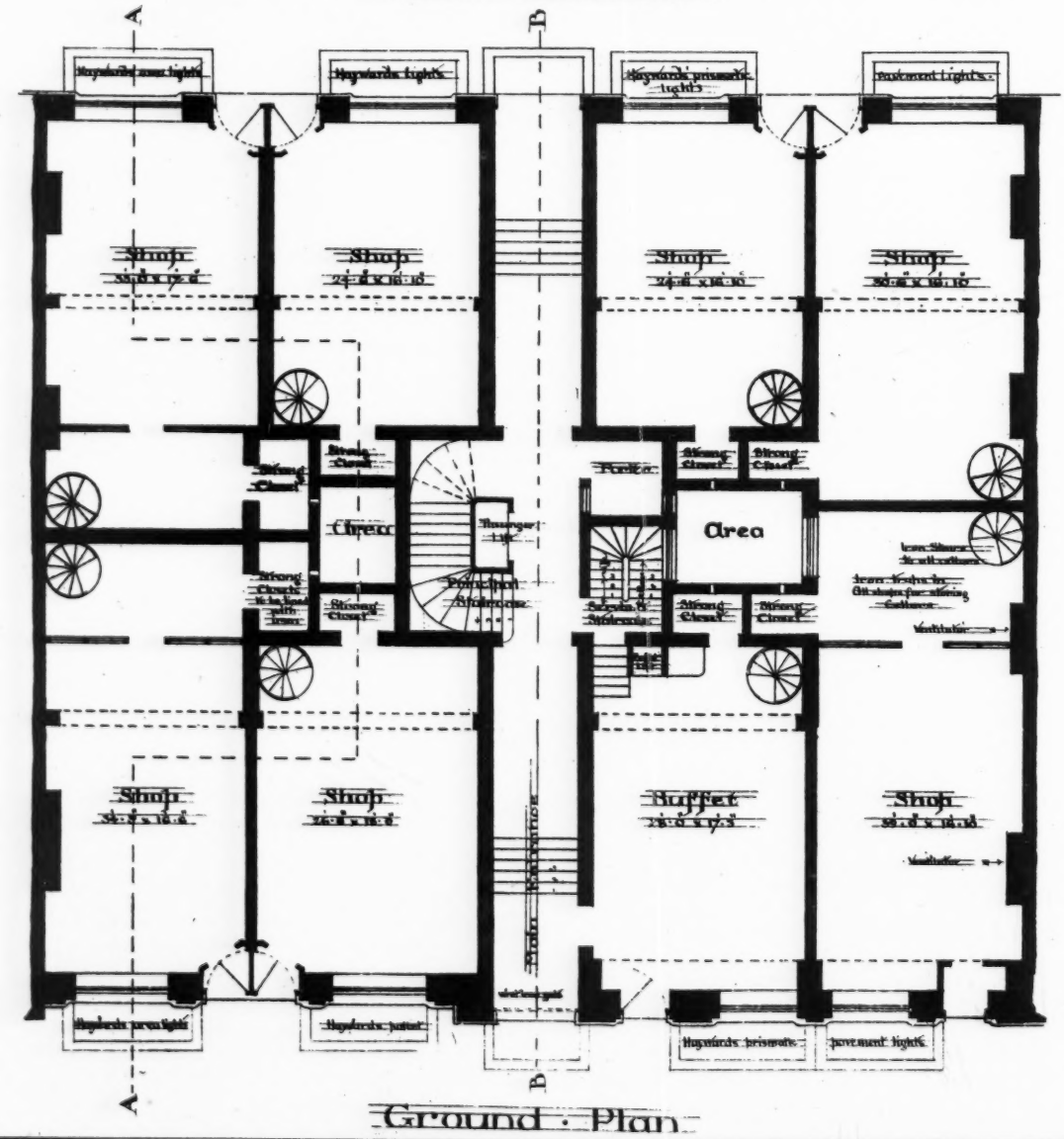


ATHEDRAL: VIEW OF THE TRANSEPT.



Main · Elevation



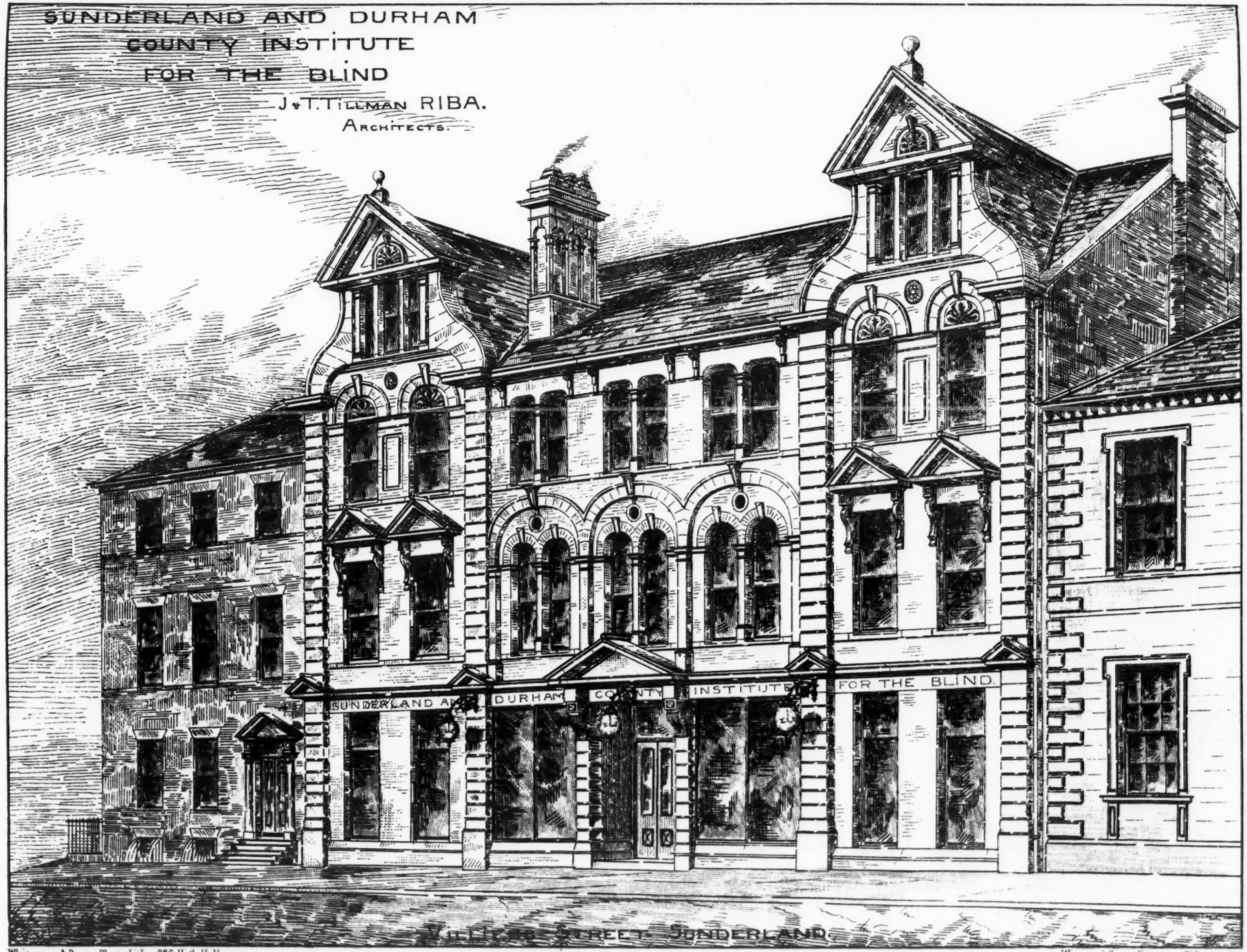
Whiteman & Bass, *Photo-Litho.*

Wyman & Sons, Printers, G^t Queen S^t.

PRIZE DESIGN: ARCHITECTURAL ASSOCIATION.——By Mr. Geo. W. Ward.

SUNDERLAND AND DURHAM
COUNTY INSTITUTE
FOR THE BLIND

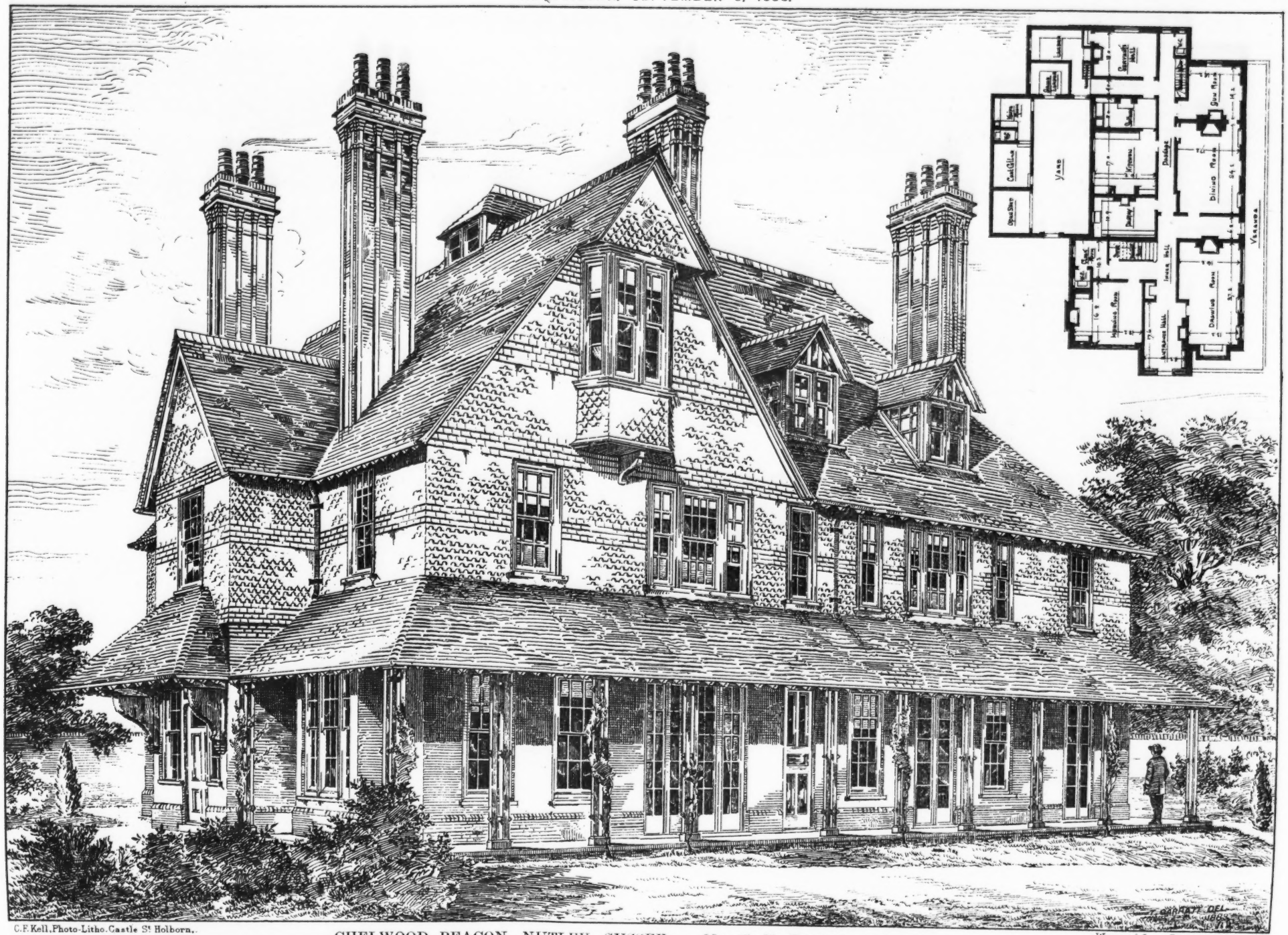
J. T. TILLMAN RIBA.
ARCHITECTS.



VILLIERS STREET SUNDERLAND.

Whiteman & Bass, *Photo-Litho* 236, High Holborn

Wyman & Sons Printers 74 Queen St

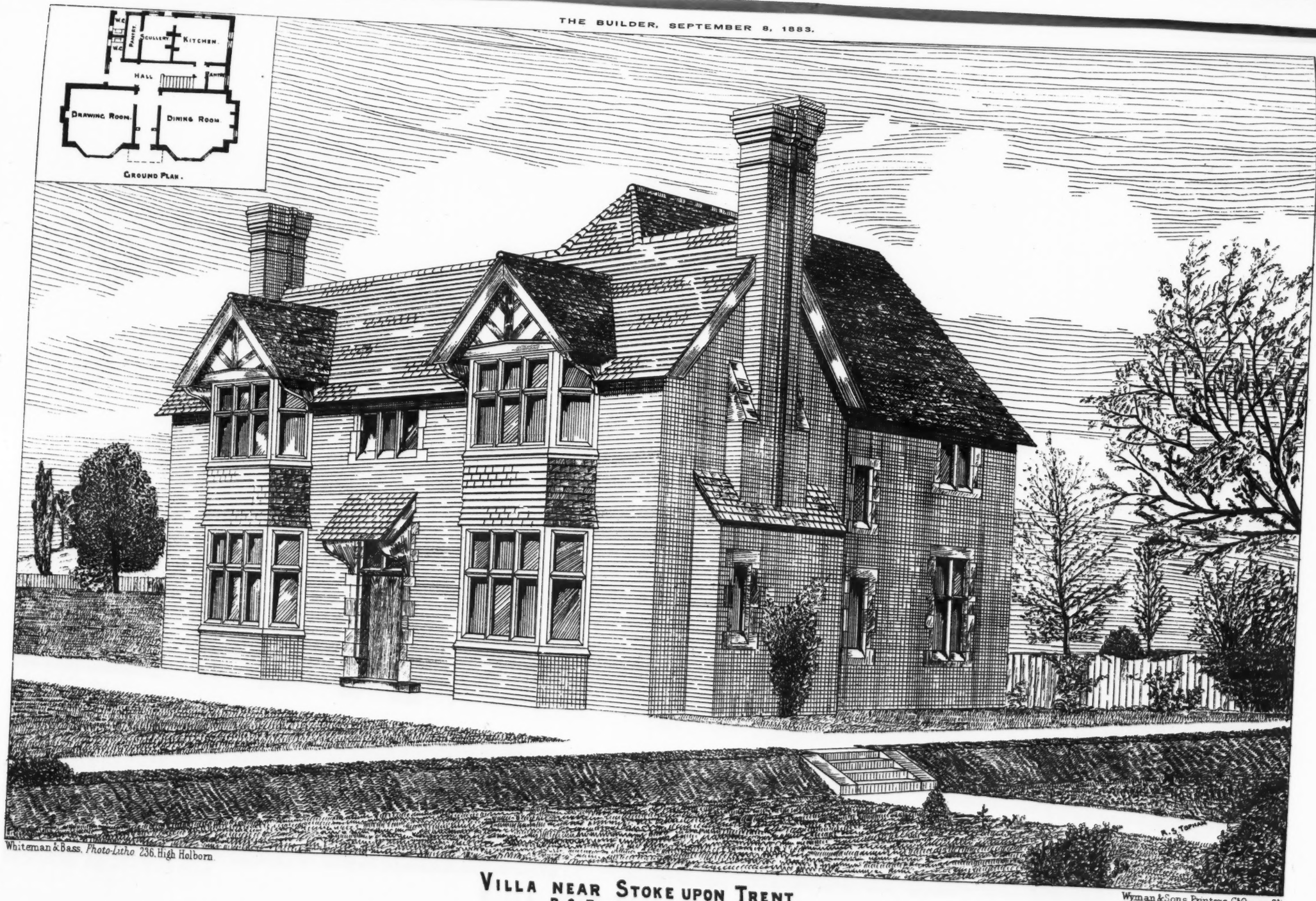


C.F.Kell, Photo-Litho. Castle St Holborn,.

CHELWOOD BEACON, NUTLEY, SUSSEX.——Mr. C. N. Beazley, Architect.

Wyman & Sons, Printers, 74 Queen St

Ground Plan.



Whiteman & Bass, *Photo-Litho* 236, High Holborn.

Villa near Stoke upon Trent.

R. S. Topham Architect

Wyman & Sons, Printers, Gt Queen St

NEW PUBLIC HALL AT KINGSTON.

A NEW public hall has just been erected at Kingston. The building, which is faced with red pressed brick and Box-ground stone dressings, is in the Classic style of architecture. A prominent feature in the elevation is a handsome portico, which extends out to the line of footway, and contains three arches. The principal entrance is under this portico, opening into a spacious vestibule, from which the hall is reached. The hall itself is 56 ft. in length, 46 ft. in width, and 35 ft. in height from the floor to the ceiling. In addition to the body of the hall there are three galleries, the hall providing accommodation for an audience of between 700 and 800 persons. The galleries will be approached by flights of stone staircases, in towers or projections on each side of the portico. The galleries will be fitted with fixed seats, whilst the body of the hall will be furnished with chairs. The roof of the hall is supported on iron columns, which are carried up to the full height of the building, and which also support the gallery fronts by means of ornamental iron brackets. The hall will have a coved and panelled ceiling, the panels, trusses, and cornice being richly decorated. The walls and pilasters around the hall will be similarly decorated. At the rear of the hall, at the north end, there are committee and retiring rooms, from which a spacious platform is approached. The means of entrance and exit are ample. On the ground-floor, besides the portico already named, exits are provided at the back of the hall in each flank wall, while exit from the galleries has been provided at each end. The building will be heated by Remington's patent hot-air apparatus, whilst ventilation will be provided by means of two of Boyle's patent ventilators. The windows will all be glazed with stained glass.

Mr. Alfred C. de Boinville, of Victoria Mansions, Westminster, and Ilfracombe, is the architect; and Messrs. C. Oldridge & Sons, of Kingston, are the contractors.

It may be added that the name which has been given to the building is the Albany Hall.

NEW INFIRMARY AT BOLTON.

ON the 25th ult. the new Bolton Infirmary building was opened by the Mayor. It has been erected from plans submitted in competition by Mr. R. Knill Freeman, architect, Bolton and Derby, the contractors being Messrs. Marsden Bros., of Bridge-street, Bolton. The corner-stone of the children's hospital,—forming one wing,—was laid by Mr. F. Ferguson, J.P., on the 30th of August, 1878, and the corner-stone of the infirmary proper was placed in position by Alderman Musgrave, J.P., on May 1st, 1880. The building was completed in the autumn of 1881, and might soon have been ready for occupation, but the necessary funds to pay off the debt, and to ensure a good endowment, were not forthcoming to the extent looked for. The infirmary consists of four distinct buildings, viz., an administrative block (which is placed in the centre), also right and left pavilions, and the children's hospital (at the back of the left pavilion). The corridors connecting them are one story only in height, so as not to interfere with the free circulation of air. The administrative block contains, on the ground-floor, the principal entrance-hall, board-room, secretary's office, matron's and surgeon's day-rooms, operating-room, and small occasional ward, also the kitchens, larders, servants' hall, lavatories, &c. The upper floors are appropriated for surgeon's, matron's, nurses', and servants' bedrooms, with requisite bathrooms, &c., the plan being so arranged that each department is kept thoroughly distinct. In the centre of the front, over the entrance-hall, a tower is carried up to a total height above the ground of 103 ft. The upper portion of this will be utilised for water-tanks. The right pavilion (that nearest the tower) contains the entrance for patients, with its accident receiving rooms, &c., also the dispensary and out-patients' departments. The latter consists of a large waiting-room, also medical and surgical consulting and examination rooms, lavatories, &c. The house-porter's apartment is placed here, and in such a position as to command both entrances. A small ward, capable of taking three beds, is also placed on the ground-floor. On the upper floor are a large ward for fourteen beds, and a smaller one for three beds, also nurses' day and night rooms. The left pavilion has on the ground-floor a large ward for fourteen beds, and two occasional wards for three beds each, also nurses' day and night rooms. The upper floor is similar, but with only one small ward. Both the pavilions have balconies at the end for the use of convalescents. The children's hospital, which has been placed so as to overlook the park, is a one-story building, containing two wards for eight beds each, a recreation ward or play-room, lavatories, &c.; also nurses' day and night rooms. A terrace is provided communicating with the wards, for the use of convalescents. This hospital is so arranged that it can be completely isolated from the main building. The sizes of the wards are as follow:—Large pavilions, 59 ft. by 27 ft., cubic space for bed 1,820 ft.; small wards, 22 ft. by 16 ft. 9 in., cubic space for bed 1,877 ft.; children's wards, 35 ft. by 6 ft., cubic space for bed, 1,700 ft. The total number of beds is as follows:—Men's wards, forty-two beds; occasional wards, seventeen beds; children's hospital, sixteen beds; total, seventy-five. The principal corridor extends from end to end of the building, with a total length of about 300 ft. The pavilions are provided with hydraulic lifts for patients, and hoists for raising dinners and coals to the upper stories. Shoots are also provided for dirty linen, dust, &c. Fireproof construction has been adopted throughout. The heating of the wards is by the Haden system of central fireplaces, which combine open grates with hot air and ventilation. The materials employed are brick, with Yorkshire stone dressings, and the roofs are covered with green slates from Elterwater.

The total cost of the buildings has been nearly 29,000*l.*, exclusive of the cost of the site.

THE LEEDS AND YORKSHIRE ARCHITECTURAL SOCIETY.

THIS society has lately moved its headquarters into premises over the offices of the Liverpool and London and Globe Insurance Company in Albion-street, Leeds, where they have established, in connexion with their lecture-hall and other rooms, a museum of building appliances, and a library of trade catalogues, &c. This is to be perfectly free to the public, who are welcome to make use of it, or to consult the catalogue to any extent within office hours, and is intended to become a centre for information in all matters pertaining to building. All the exhibits are not yet in position, but there is already much of interest to be seen. In ornamental work Messrs. Trollope & Co. show some fine specimens of *sgraffito* work. Messrs. Jones & Willis, church-fitting makers, have a stand. The Papier Mâché Company send some samples of their ornamental work of various kinds. The Lincrusta-Walton Company has a case well representing the material which is their *spécialité*. Fireplaces are shown by Messrs. Barrett & Russell, of Leeds, and Messrs. Chas. Smith & Sons, of Birmingham. Messrs. Powell Bros., of Leeds, have an example of their glass in the form of a painted church window. Messrs. Warrington & Co., of London, also show a window. Paper-hangings are exhibited by Messrs. Woollams & Co., who guarantee their colours free from arsenic, and by Messrs. Shuffrey & Co. Messrs. Arrowsmith & Co. have a stand with a variety of specimens of their solid parquetry flooring. A collection of delicate foreign tiles comes from Messrs. Durlacher & Co. A large proportion of the exhibits is of a purely utilitarian character. Attention may be drawn to a few of them. Messrs. Hayward Bros. & Eckstein have a model showing the use of their prism lights for the illumination of basements. Samples of the application of asphalte are shown by Messrs. Claridge & Co., and by Messrs. Engert & Rolfe. The North of England School Furnishing Company have some excellent examples of the latest application of the laws of hygiene to school-desks, &c. Heating is represented by samples from Messrs. Gibbs & Co., and Messrs. Bacon & Co., who have different examples of their patent methods of warming buildings. Zinc work of various kinds is shown by the firm of Braby & Co. The Selenitic Cement Company show examples of their patent mortar; and the Hygeian Rock-Building Composition Company have a specimen of their material, which they claim makes a wall, by its use, half as strong again as an ordinary one. Ventilation has its exponents in Boyle & Co., J. Ellison, and Messrs. Kite & Co., who exhibit samples of their appliances for attaining this desirable end. Bath stone is shown by Messrs. Pictor & Sons, and Messrs. Stones Bros., whose quarries have earned a good name. The Hopton Wood Stone Company have cubes of their material, which takes a fine polish, and is really a marble rather than a stone. Some of the best means of glazing roofs, &c., are shown in the samples sent by Messrs. Braby & Co., Messrs. Rendle & Co., and Mr. F. A. Lawrance. A working model of an hydraulic lift by Messrs. Whitley, Holden, & Co., admirably shows their system. Messrs. Sizer & Co. show a lock wherein the substitution of a weight for the old spring makes it proof against all but inevitable wear. The Sanitary Paint Company have examples of their material. The excellent joint for drain-pipes, known as Stanford's, is shown by Mr. Ough. Messrs. Meakin & Co. have a case of oilable sash-pulleys and window-fasteners. Lightning-conductors are exhibited by Mr. J. Blackburn, and by Messrs. Dixon, Corbett, & Spencer. Slates are shown by the Buttermere Company, the Elterwarten Company, and the Oakley Slate Quarry Company. A model of revolving-shutters is sent by Messrs. Salmon, Barnes, & Co.; and Messrs. Westwood & Co., show samples of Hawksley's patent treads. One of the most interesting features of the exhibition is a set of water-closets, with water laid on so that their working may be tested at any time. The valve-closet has two excellent samples by Messrs. Tyler & Co.; and the wash-out system is represented by Messrs. Braithwaite & Co., Messrs. Bostel & Co., and Mr. Thos. Twyford. Many examples of different classes of building appliances are promised, and accessions are being made daily. The Library of Trade Catalogues is a very good one, and it is hoped to make this almost completely representative of every firm in the kingdom issuing one referring to the building trade. All these, as everything else in the museum, are at the service of the public, the aim of the society not being that of making profits for themselves, but that of spreading a knowledge of the best applications of construction, sanitary appliances, and decorative materials to buildings.

THE NEW PATENT LAW.

MR. J. H. JOHNSON, patent agent, of Lincoln's Inn-fields, has prepared a summary of the recently-passed Act to amend and consolidate the law relating to Patents for Inventions, Registration of Designs and Trade Marks, which will come into operation on the 1st of January, 1884. The Act repeals wholly or in part no less than twenty-three statutes, and by simplification of procedure and reduction of fees, effects great changes.

Although the Act provides for certain alterations in the existing laws of trade marks and designs, the following remarks are confined to the one subject of patents for inventions.

There has been no substantial alteration in the Patent Laws since the Act of 1852, although numerous Bills have been introduced into Parliament by various Governments and private members. The amendments now effected are to a very considerable extent those recommended by the Committee of the House of Commons in 1871.

The main alterations effected as regards the Law of Patents are as follow:—

The Government fees on application for provisional protection are reduced from 5*l.* to 1*l.*, and the Government fees for completing the patent for the first term (four years in place of three, as at present) are reduced from 20*l.* to 3*l.*, so that the patent will be granted for a term of four years for a sum of 4*l.*

There is no alteration in the amount of the subsequent payments for the extension of patents from four to fourteen years, but in place of paying the 50*l.* and 100*l.* duties in lump sums at the end of the third and the seventh year, these sums are now payable at the option of the patentee either in one sum of 50*l.* at the end of the fourth year, and one sum of 100*l.* at the end of the eighth year, or by annual payments of 10*l.* before the end of the fourth, fifth, sixth, and seventh years; 15*l.* before the end of the eighth and ninth years; and 20*l.* before the end of the tenth, eleventh, twelfth, and thirteenth years.

Patents will be granted to the inventor jointly with others, but the inventor must in every case make a declaration that he is the true and first inventor.

Applicants for patents may, if they so think fit, transact all their business with the Patent Office by post, and the various post-offices throughout the country are to keep on sale the stamped papers required in applications for patents. Each application for a patent is to be confined to one invention only.

The procedure on application is as follows:—

The inventor must lodge at the Patent Office a declaration and provisional specification. These documents, in place of being referred to the law officers for examination, are to be referred to an examiner. This examiner's duties are to see that the provisional specification fairly describes the invention, and to see that the title of the invention sufficiently indicates the object of the invention. The examiner has also to report to the Comptroller (the officer at the head of the Patent Office) whether the application conflicts with any other unsealed application in the office.

The provisional specification having been approved, the applicant must then prepare his final specification, and lodge it at the Patent Office within nine months from the date of application. This specification is again referred to an examiner, who has to ascertain that the specification is properly prepared, and is consistent with the provisional specification. The examiner, in the cases of both provisional and complete specifications, is to report to the Comptroller. If the applicant is dissatisfied with the decision in either case, he can appeal to the law officers. If the complete specification be not accepted within twelve months from the date of application, the application is to become void.

The patent is sealed after the final specification has been passed by the Comptroller.

The provisional specification remains secret until the complete specification is filed, but after that both provisional and complete specifications are to be open to public inspection.

Specifications may be amended by way of disclaimer, correction, or explanation. The Comptroller is to decide upon all applications of this nature, there being an appeal from his decision to the law officers. A very important provision is also introduced for the purpose of enabling the patentee to disclaim, by leave of the judge, during the progress of an action, and without stay of proceedings.

The Board of Trade has power to grant compulsory licences in default of the patentee granting licences on reasonable terms, and on proof that

(*a*) The patent is not being worked in the United Kingdom.

(*b*) The reasonable requirements of the public are not supplied.

(*c*) Any person is prevented from working or using to the best advantage an invention of which he is possessed.

The jurisdiction of the Privy Council in cases of prolongations of patents is retained, but the almost obsolete power given to the Privy Council to confirm patents is not re-enacted.

The action of *scire facias* is abolished, but revocations of patents may be obtained on application to the Court.

The right of the Crown to the free use of patented inventions is abolished, but the Crown is to be at liberty to use patented inventions on terms to be settled by the Treasury.

In all legal proceedings with respect to patents the Court may, and at the request of either party shall, call in the aid of an assessor.

Letters patent may be granted to the personal representatives of deceased inventors.

The clause of the Patent Law Amendment Act, 1852, by which the British patent lapsed with the expiry of any foreign patent of anterior date, is not re-enacted.

The provisions as to the registration of documents at the Patent Office, the printing and publication of specifications, and the preparation of indexes and abridgments, are not substantially altered.

The Comptroller is to issue an illustrated journal of patent inventions as well as reports of patent cases, and is to keep this journal, and complete specifications of all patents in force, on sale.

Power is taken to join the International Union for the reciprocal protection of patents, and when this is done the anterior publication of a foreign specification will not (for a limited time) affect the British application.

ARTISANS' DWELLINGS FOR PROVINCIAL TOWNS.

Liverpool.—At the meeting of the Liverpool City Council on Wednesday last, the 5th inst., the Tramways, &c., Committee, which has charge of the Nash-grove site, presented a report recommending,—"That the Town Clerk be instructed to inform the Local Government Board that the Council assent to the conditions stated in their letter, subject to which they agreed to the erection of labourers' dwellings,—viz., that the Town Council will offer the intended buildings for sale at such times as the Board think fit, on the understanding that they are not to be compelled to sell at a loss. Also that the tenders of Messrs. Hughes & Stirling for the erection of artisans' dwellings on the Nash-grove site be accepted as follows:—Tender No. 1, for the completion of thirteen blocks of dwellings with slated roof and including York stone steps and landings, for the sum of 51,735*l.* Tender No. 3, for the completion of the fire-proof floors, landings, and floors of corridors throughout in accordance with design B, exclusive of staircase steps, for the sum of 1,987*l.*, making a total amount of 53,722*l.*; and that an application be made to the Local Government Board for their sanction to the borrowing by the Corporation as Urban Sanitary Authority of the sum of 80,000*l.* for the completion of the purchase of the Nash-grove site, and for the erection of artisans' dwellings on such site under the Artisans' and Labourers' Dwellings Improvement Act, 1875, and that such sum be raised by the issue of stock under the Liverpool Corporation Loans Act, 1880."

Birmingham.—The prospectus is published of the Birmingham Artisans' Dwellings Company (Limited), with a proposed capital of 100,000*l.*, divided into 20,000 shares of 5*l.* each, 5,000 of which will constitute the first issue. The company proposes to purchase plots of land in healthy localities in Birmingham and the adjoining counties, easily accessible from the centre of the town, and to build thereon cottages and dwellings suitable for working men, and also to erect blocks of buildings on the "flat" system in suitable situations in the town if it be found that the working classes favoured the system to such an extent as they have in other large centres of industry. The directorate is composed of a number of gentlemen of local repute and influence, and the prospectus states that "two or three well-known architects will be employed."

NEW CONVALESCENT HOME AT SOUTHPORT.

THE first portion of the new convalescent home on the Southport Promenade Extension, which is nearly completed, will, it is expected, be formally opened by the Earl of Derby in October next. The new building presents a striking contrast to the low, plain, and unattractive structure which adjoins it, and which has been used as a hospital since the year 1806. The new home will not only add another to the number of fine public buildings which adorn the town, but will be a lasting monument of the charity and benevolence of a large-hearted and sympathising people. It marks a period in the history of Lancashire that can never be effaced, inasmuch as it is the outcome of a powerful appeal made to the country in one of its direst distresses,—the cotton famine of 1860. It will be remembered (says the *Liverpool Daily Post*) that such was the generous response to that appeal that not only were the immediate wants of a suffering class of the community supplied, but that a surplus of over 100,000*l.* was handed over to the Charity Commissioners to dispose of as they might think fit for the benefit of the operative classes, for whom it was originally subscribed. Lord Derby, as the chairman of the charity trustees with whom the money was lodged, consulted with his colleagues as to the best method of disposing of the money to public advantage, and it was eventually decided that several endowment funds for public charities should be established up and down the country, where it was deemed they would be most valuable, and a sum of 40,000*l.* was set aside for the erection and endowment of a new convalescent home at Southport. A portion only of the building for which plans have been prepared has been proceeded with. For the present the structure is limited to the three-storied front facing the sea, the two-storied return on the south side, and the baths facing one of the quadrangles. When the building is completed, the three-storied main portion will be continued from the present sea front along Leicester-street up to a lofty tower 28 ft. square, to be built in Adelaide-street, and it will then contain 350 beds, and have a dining-hall and administrative apartments for 500 occupants. The present erection will contain 160 beds, and great care has been taken to ensure ample ventilation, the bedrooms affording 1,000 cubic feet of air per bed. Besides this, they are all connected with the extraction ventilating-shafts, which are arranged in the centre of each staircase turret. Each room has its window and door on opposite sides. The dormitories on the first floor are 12 ft. high, and those on the second floor 17 ft.

On the ground-floor right and left of the main entrance in Leicester-street are rooms for the reception and examination of new patients, accommodation of visitors, a surgeon's room, a dispensary, nurse's dressing-room, a committee or board room, an office for the master, and rooms for the porter. Beyond these are spacious day-rooms for the patients to sit in, which, like the bedrooms, in every case have ventilated outlets into the extraction-shafts. The north side of the ground-floor is utilised for a temporary dining-hall. The laundry apartments, ground-floor dormitories, baths, &c., occupy the remainder of the ground-floor.

The salt and fresh water baths are provided with hot and cold supplies, and fitted up in the most approved manner. In winter the building will be heated by a system of radiating surfaces warmed by steam at low pressure.

The walls of the structure are of brick, faced externally with red pressed bricks, the architectural features being executed in terra-cotta. The buff terra-cotta used is supplied from the works of Messrs. Wilcock & Co., Burmantofts, Leeds; and the red terra-cotta, as well as the facing bricks, from the works of Mr. J. C. Edwards, of Ruabon.

The architects are Messrs. Paull & Bonella, of Chancery-lane, London, and St. Peter's-square, Manchester; and the general contractors are Messrs. Robert Neill & Sons, Manchester. Mr. Peter Hodgkinson, of Manchester, had charge of the brickwork; and the heating and ventilating arrangements, together with the laundry and culinary department, are being carried out by Messrs. Longden & Co., of Sheffield, as sub-contractors.

LARGE SALE OF CITY PROPERTY.

RECENTLY Messrs. Debenham, Tewson, & Co. submitted for sale at the Auction Mart several lots of valuable property in Wood-street. The sale took place under the failure of the London Warehouse Company, now in liquidation, and consisted of eight recently-erected warehouses, in three lots. The first lot offered consisted of Nos. 108, 109, and 110, Wood-street, containing an area of 1,780 superficial feet. The property was described as partly freehold and partly leasehold, the leasehold portion being held at a ground-rent of 210*l.* per annum, on a lease of sixty-three years from Christmas, 1852. The present rentals were stated to be 2,000*l.* a year. The property was sold for 16,000*l.* The next lot consisted of Nos. 105, 106, and 107, Wood-street, containing an area of 3,130 ft., and entirely freehold, the present estimated rentals of the premises being 2,400*l.* per annum. It was sold for 31,000*l.* The concluding lot consisted of Nos. 103 and 104, Wood-street, containing an area of 2,740 ft., held on a lease direct from the Grocers' Company for eighty years from 1862, at a ground-rent of 375*l.* per annum. The present estimated annual rental was stated to be 2,100*l.* per annum. It was sold for 14,100*l.*, the entire proceeds of the sale amounting to 61,100*l.* It was stated at the sale that the property was sold subject to a mortgage of 11,500*l.* on the first lot, 18,000*l.* on the second lot, and 9,500*l.* on the third lot.

THE GAS LIGHT AND COKE COMPANY'S CAPITAL.

AT the half-yearly meeting of the Gas Light and Coke Company, which has just been held, the chairman stated that few people outside the gas world had any idea of what an undertaking the Gas Light and Coke Company was. He observed that their revenue at the present moment was equal to twice the revenue of the kingdom of Greece. It was more than the revenue of Denmark, and it was equal to the revenue of Chili, Saxony, Roumania, Mexico, and Persia. Their capital was about one-eighth that of the London and North-Western Railway Company, which was the largest undertaking in the world, and it was one-sixth that of the Great Western Company. It would be seen, therefore, that they stood very high in the scale of industrial enterprises in this country.

Swinstead Church.—A handsome mural monument, of Gothic design, from the studio of Mr. J. Forsyth, has just been placed in the chancel of Swinstead Church, Lincolnshire. The inscription commences, "Here rest the mortal remains of Priscilla Barbara Elizabeth Bertie, Baroness Willoughby De Eresby in her own right, and joint Hereditary Great Chamberlain of England, eldest daughter of Peregrine, third Duke of Ancaster and Kesteven, sister and senior co-heir of Robert, fourth Duke of Ancaster and Kesteven."

OBITUARY.

Mr. Capel N. Tripp.—We regret to have to announce the death, after a tedious illness, of Mr. Capel Nankivell Tripp, Fellow of the Royal Institute of British Architects, of Eldon Chambers, Gloucester, at the early age of thirty-eight. He was a pupil of Messrs. Medland & Son, of Gloucester, and while in their office he obtained the National Medallion for success in an art competition. He commenced business on his own account eleven years ago, and was the architect of many public and private buildings in and around Gloucester. Amongst them may be mentioned the Raikes Memorial Church, Gloucester (St. Paul's), which he obtained in a public competition. A perspective drawing of this work, now approaching its completion, was exhibited in the Royal Academy in 1881. He was the architect for the restoration of the ancient church of Hinton, Hants, and additions to the rectory; the Board Schools, Cirencester; the extensive works at Edgworth Manor, Cirencester; the corn and malt warehouses at Gloucester Docks; the Pier New Hotel, Sharpness; the premises of the Gloucester Club; and many other public and private buildings. The deceased gentleman led an energetic life, and was deservedly popular, and his loss will be greatly regretted by all who knew him. His ability as draughtsman was the more remarkable from the fact that he only had the use of his left hand.

BUILDING PATENT RECORD.*

APPLICATIONS FOR LETTERS PATENT.

4,094. W. Thompson, Wexford. Walls. Aug. 24, 1883.

4,109. J. C. Kent, Bedfont. Apparatus for supplying disinfectants to water-closets, &c. Aug. 24, 1883.

4,127. G. M. Edwards, London. Construction of metal laths for ceilings, &c. Aug. 27, 1883.

4,150. G. Connell, Newcastle-upon-Tyne. Window ventilators. Aug. 28, 1883.

NOTICE TO PROCEED

has been given by the following applicants on the dates named:—

August 28, 1883.

2,099. J. Haigh and I. Haigh, West Bromwich. Apparatus for flushing water-closets, &c. April 25, 1883.

2,336. H. Parkin and C. J. Reynolds, London. Locks for doors, &c. May 8, 1883.

2,352. E. S. Shepherd, London, and J. L. Aspinwall, Nanttle-vale. Manufacture of artificial stone. May 9, 1883.

August 31, 1883.

3,573. L. A. Groth, London. Manufacturing slabs, blocks, &c., in hydraulic mosaic marble. (Com. by S. Paul, Bilbao, Spain.) July 20, 1883.

ABRIDGMENTS OF SPECIFICATIONS,

Published during the week ending September 1, 1883.

6,078. L. A. Groth, London. Window-blinds. (Com. by H. Olansen, Christiania.) Dec. 20, 1882. Price 6d.

The material of which the blind is composed is formed in plaits in a plaiting machine, and the cords are so passed through that the blind can be drawn up after the manner of a Venetian blind.

6,162. J. Rider, Bristol. Water-closet apparatus. Dec. 23, 1882. Price 2d.

The container is of stoneware, and is urn-shaped. The handle is so connected with the water-supply valve, &c., that when it is lifted the water fills the basin, and, as the handle is lifted higher, the bottom valve opens and the flush is effected. (*Pro. Pro.*)

6,227. J. Moore, London. Fire-grates. Dec. 30, 1882. Price 2d.

The smoke, &c., passes from the fire through openings in the back to a chamber behind the grate, where it is consumed. (*Pro. Pro.*)

30. J. Williams, Liverpool. Refractory or fire-brick tile blocks, &c. Jan. 2, 1883. Price 2d.

Granular or pulverulent silica is mixed with thick liquid hydrocarbon to form these tiles, &c.

41. J. Butler, Birkenhead. Window-sash and other fastenings. Jan. 3, 1883. Price 2d.

This is a metal bolt in a guide, which has a lip at its point. When it is pushed into the catch on the other sash it is turned, and the lip engages the oblique outer side of the catch, drawing the sashes together. (*Pro. Pro.*)

* Compiled by Hart & Co., Patent Agents, 186, Fleet-street.

PROVINCIAL NEWS.

Widnes.—An improvement scheme, sanctioned at a special meeting of the Widnes Local Board on the 21st ult., to be carried out in conjunction with the trustees of the late Mr. John Bibby, is regarded as a very important one for the town. It will open out about 150 acres of land, which it is proposed to let as sites for alkali, copper, and other works. Already one of the plots has been let, and extensive works are in course of erection, which, it is expected, will employ about 300 men. A line of rails is to be laid down which will communicate with the two existing railways. It is intended that this line shall commence by a junction with the St. Helen's line, at a point about 165 yards to the north of Lugsdale level crossing. Turning off in an easterly direction, the line will cross Page-lane where it is joined by the Bradley footpath; it will then be carried under the road near to Green Oaks Farm, thence across Lover's Walk and Tanhouse-lane. A connexion will be made with the old Warrington and Garston line (London and North-Western) at a point east of the Widnes Alkali Works. Five bridges will have to be made by the trustees. The first one will be under Page-lane, the second under Warrington-road. Each bridge will be 42 ft. wide. At Moss Bank it is proposed to construct either a bridge or subway, as may be deemed most practicable when the works are carried out. The Local Board will receive from the trustees a total of 7,860 square yards of land for the privilege of crossing the various roads.

Canterbury.—On the 20th ult. the new Union Infirmary building, which has just been erected by Mr. J. C. Gaskin, from plans prepared by Mr. John Cowell, in connexion with the Canterbury union, was opened. Mr. T. Cross (chairman) made a statement, showing roughly the expenditure on the new structure, at the meeting of the Guardians on the follwing day. He said the amount of the contract with the builder was 3,146*l.*, but extra work in fittings, &c., had been done amounting to 92*l.*, after deductions had been made for certain things omitted in the contract. There would also be the architect's commission on that amount at the rate of five per cent., and the purchase of the land, 676*l.* 3s. Fencing would cost 88*l.* 14s. The new infirmary would accommodate about sixty-two patients.

Exeter.—The many serious fires which have taken place in Exeter of late years have led to much rebuilding of business premises, and some of these were briefly referred to a fortnight ago (p. 243, *ante*). The new premises here noticed have all been erected (or are in course of erection) from the designs of Messrs. Best & Commin, architects, of Exeter. Commencing at the higher end of the city, it may be mentioned that the fire which destroyed Messrs. Stanfield & Co.'s carriage-factory also wrecked the upper portion and rear of Mr. R. Lodge's wine and spirit stores, together with some cottages at the back. These latter premises are the property of the Mayor, Mr. S. Jones, who took prompt measures to make good the damage done, and at the same time to improve the property. Plans for the reconstruction and rebuilding of the premises were prepared by Messrs. Best & Commin, and the execution of the work was entrusted to Mr. W. R. Commings, of Longbrook-street, who completed his contract a short time since. A Queen Anne front has been substituted for the very plain one heretofore existing; the interior of the premises has been re-arranged and made more convenient; and on the site of the cottages at the rear a bowling-alley, with billiard-room over, has been erected. The alley is 55 ft. in length by 17 ft. in width; while the billiard-room, the roof of which is open, with semi-circular principals, is about 28 ft. 6 in. by 18 ft. 6 in. Mr. Lodge's premises are now completed, but the re-erection of Messrs. Standfield & Co.'s carriage factory and show-rooms is as yet in the earlier stages. The site has a frontage on St. Sidwell's-street of about 76 ft., and it extends back about 110 ft. The old front was of a plain business-like character, and the new one will be in the Queen Anne style. On the ground-floor front there will be three shops. The two lower ones will be occupied by the firm. The one on the side adjoining the White Lion Hotel will constitute the carriage department, and will be about 100 ft. long by 26 ft. in width. Between this and the next shop, which will form the harness department, there will be a wide carriage-way leading to the workshops in the rear. The harness department will be about 50 ft. by 17 ft. 9 in. The contract for the erection of Messrs. Standfield's premises has been entrusted to Mr. W. R. Commings. Passing from St. Sidwell's to High-street, one comes to a building almost completed, viz., the semi-ecclesiastical-looking structure which has been erected opposite the Guildhall for Messrs. Wippell & Son, tailors and church furnishers. These premises have a frontage in High-street of 28 ft. 2 in., and they extend back to the Cathedral-yard, where they have a frontage of 50 ft. 9 in., occupying the whole of the site between the National Provincial Bank and Messrs. Wilson's cabinet-warehouse. Both fronts are composed of Box-ground Bath stone, relieved, in some instances, with a background of bright red brick. The High-street frontage is of Gothic design, but the other front is not so pronounced in character. The whole of the ground-floor will be devoted to the shops and offices. The length of the premises from High-street to the Cathedral-yard is about 120 ft. The first-floor is divided into two showrooms, — one 85 ft. in length by 25 ft., while the other, which faces the yard, is 48 ft. by 25 ft. The second-floor will be devoted to workshops, and the whole of the premises will be used entirely for business purposes. The contract for the work was taken by Messrs. Howell & Son, of Bristol, who will have completed it in the course of a few weeks. Messrs. Wippell subsequently became the purchasers of the spot of land in High-street between their new premises and the National Provincial Bank, and on this Messrs. Howell are erecting for them a shop and offices to be known as Guildhall Chambers. This site has a frontage of 22 ft., and extends back to a depth of 40 ft. The building will be in the Queen Anne style, in red brick, with the exception of the bay-windows on the first and second floors, which will be of Bath stone. But a short distance further down, and Messrs. Brock & Co.'s new premises, now well advanced, are in view. The site of Messrs. Brock's premises has a frontage in High-street of 46 ft., and in North-street one of 87 ft. The cubic contents of the whole building will be close on 500,000 ft., and the superficial area is rather over 7,000 ft. This building, too, will be in the Queen Anne style, of red brick, with Doulting stone dressings. It will be divided into three departments, separated by substantial party-walls. Access will be obtained from one department to another by means of double iron doors. Messrs. Howell & Sons are the contractors, and the contract will expire about April next. Mr. Wheaton's new premises will be virtually a continuation of the same design as the last-mentioned. The corner building, as set back to admit of the widening of North-street, will give a frontage in Fore-street of about 19 ft., while the other front will be about 40 ft. There will be four floors to the premises instead of three, as is the case with Messrs. Brock's structure.

Liverpool.—Sir James A. Picton has given notice of his intention to make the following motion at the next meeting of the City Council, viz.,—"That the Town Clerk prepare a Bill, give the necessary notices, and take all other requisite steps to carry into effect the resolution of the Council of the 4th of April, 1883, directing an application to Parliament for a Bill to authorise the transfer and exchange of lands for the rebuilding of the Royal Infirmary, and that the matter be referred to the Parliamentary Committee." Alderman A. B. Forwood will, on this subject, move "That the Council having, on the 4th April, 1883, ordered an application to Parliament for power to provide funds to assist in the erection of, or the acquisition of a site for, the Royal Infirmary, it be recommended to include in such application power to meet the requests which have been made for aiding the enlargement or reconstruction of the Northern Hospital, and the enlargement of the Stanley Hospital, so that in the aggregate a sum of not exceeding 125,000*l.* be so expended; that the amount be appropriated to the several objects in such manner as the Council in their discretion may determine; that the resolution of the Council of the 4th of April, 1883, be varied accordingly; that the necessary steps be taken by the Parliamentary Committee to promote a Bill for the carrying into effect of these objects; and that the requirements of the Borough Funds Act, 1872, be complied with."

Willenhall.—Willenhall (says the *Staffordshire Advertiser*) is just now placed in a peculiar and unpleasant dilemma by the stoppage of the various pumping-engines belonging to the neighbouring collieries. These engines have been accustomed to pour into the river Tame immense volumes of water, and thus the little stream, which does duty as a common sewer, has been kept comparatively harmless and inoffensive. Now, however, the stream presents in the sultry days of early autumn a spectacle of black liquid filth the odour of which in the lower part of the town is well-nigh intolerable. The local authorities are doing all in their power to mitigate the nuisance so far as the lavish distribution of powerful disinfectants can do it, but this is at best a sorry attempt, and its results show the folly of depending, in a matter of such importance, for so many years, upon the adventitious aid of the local collieries. A comprehensive scheme for sewering the town is in progress, and the works will be pushed forward with all speed.

FOREIGN HOTELS.

SIR,—Seeing that you devote so much time and space to sanitary matters, it has occurred to me that there is a branch of the subject which, if followed up, might greatly benefit that large portion of the public who travel on the Continent. I allude to the sources of fever developed in hotels abroad by the mismanagement of water-closets. The old system of privies was bad enough, but the improvement, as it was at first deemed, has proved a source of greater danger, owing, in most cases, to the want of water supply and of proper care. The consequence is that fevers are contracted and deaths multiply every year, our countrymen and women being the chief victims.

Would it not answer to commission some trusty correspondent travelling abroad to report on the evil, and give a list of hotels where it does not exist? M.

*** If this could be done much advantage would follow; but, the changes that take place in the management of hotels would place difficulties in the way. The illness and deaths that have been caused by want of proper management in foreign hotels during the last two years, within our own knowledge, have been distressingly numerous.

FIREPROOF PAINT FOR LARGE BUILDINGS.

SIR,—We have had a good many large fires lately, and may I suggest that it would be worthy of the consideration of the Board of Works whether a regulation for the using of some fireproof paint or composition in theatres and other public (and also in large private) buildings could not be made? It might be compulsory in new buildings, and also on repainting old ones, and the kind of paint or composition proposed to be used should be specified and a certificate afterwards given by the architect (or if none, the contractor) that it had been used.

The plan might be applied to iron girders also, not to prevent them burning, but to prevent them getting hot and collapsing, and bringing down the walls.

Life might be saved, and property certainly would be, if fireproof paint or composition were used. There are several kinds, which have been tried and found effectual. It might interfere with some of the rights of the British insurer, but this might possibly be an advantage to the rest of the community. It should be borne in mind that a fire will not always stop in the building where it commences, but sometimes goes several doors off. R.

THE OBELISK ON PUTNEY-HEATH.

SIR,—In a work entitled "Factories and Workshops," by B. H. Thwaite, C.E., mention is made of an obelisk having been erected on Putney Heath in 1776 to celebrate the successful results of experiments with the arrangement, the invention of David Hartley, M.P., for making buildings fireproof. As a native of Hartley's birthplace I should be obliged if any of your London readers would say if the obelisk still exists, or, if not, when was it removed? Any other information on the subject would oblige.

G. W. ROBINSON.

STAINING WOOD.

SIR,—Can any of your readers inform me the way to stain light wood black as ebony, so that the stain goes through? Wood only about ¼-inch thick; must be black through. J. GIBBINS.

FALL OF BUILDINGS, MINORIES.

SIR,—The notice in your journal of the 1st inst., "On Thursday, the 23rd ult., at about 10.30 p.m., the front walls of the houses, 36 and 37, Haydon-street, Minories, fell with a tremendous crash. The buildings belonged to the Metropolitan Railway Company," is slightly inaccurate and highly coloured.

Nos. 34 and 35, Haydon-street, a double two-century house, with east and west party walls and a common central staircase to the first floor, with coupled staircases, partitions, and well-hole of lath and plaster above, were condemned, and shored up by me about Midsummer last, and were in course of demolition, and hoarded in, arising from decay and crushing of the basement piers of the massive chimneys. Those houses were the property of the Railway Company.

No. 36, a freehold house belonging to Mr. John Owen, the packing-case manufacturer of the Minories, had an upper story which overhung about 9 in., from decay and partial collapse of a heavily-tiled roof. This had subsequently been condemned by me early last month.

The demolition of the upper part of No. 35, without concerted action, deprived No. 36 of some lateral support, resulting in the settlement of the roof of the latter and the tilting over of the parapet and the fall of a small quantity of brickwork on to the foot-pavement.

No. 37, the property of the Metropolitan Railway Company, is not dangerous and has not fallen, nor any part thereof.

The site is interesting as the boundary of the parish of the Holy Trinity, Minories, is identical with that of the nunnery of Lady Minorites, founded by Blanche of Navarre, who married the King of Navarre in 1269, and Edmund Duke of Lancaster, brother of Edward I., in 1274, to whom the king granted the licence for the monastery in 1293.

A warehouse in Sheppy Yard, the property of the Metropolitan Railway Company, and occupied by Mr. Owen, is erected on a crypt-like basement, a portion of the conventual buildings, and the north wall of the church is said to have been the north wall of Blanche of Navarre's church.

The present sacred edifice contains many Elizabethan monuments of interest, and in the churchyard, now a paved thoroughfare, lie many of those who fell at Culloden. The "Three Lords," a neighbouring tavern, in its name is also suggestive.

This historic area, about, doubtless, to be absorbed in modern railway extension, is referred to by Stow, who, of Goodman's Fields to the southwards, says:—"Near adjoining to this abbey, on the south side thereof, was some time a farme belonging to the said nunnery. I myself in my youth have fetched many a ½d. worth of milk," &c.

Noorthouck refers to the "Abbey of Nuns of the order of St. Clare, called Minorites, who have left their name to the neighbourhood," and he says,—"On the spot where the Minorites' Convent stood in the 'Little Minories,' a number of houses were built; and a small church was provided for the inhabitants, which was dedicated to the 'Holy Trinity.' It is a curacy of inconsiderable value, in the gift of the Crown; and the building has a *neat turret*, but no tower."

This "*neat turret*" is now overshadowed by the lofty walls of the warehouses of the London and North-Western Railway Company, formerly belonging to the East India Company, certain windows of which, overlooking the churchyard, formerly paid rent to the incumbent, but have recently been bricked up to avoid such an obligation.

On the Ordnance Survey the site is distinguished by the words, "St. Clare Minoresses"; *i.e.*, "Sorores Minores."

J. B. REDMAN,
District Surveyor to the Liberties of H. M. Tower of London from March, 1843.

THE LAMBETH VESTRY AND HOUSE DRAINAGE.

SIR,—My experience tells me that this Vestry is entirely wrong in insisting on a trap in the main drain of each house [see p. 267, *ante*]. Far better is it to have a free outlet into the sewer, and carry up a 4-in. ventilating-pipe from the drain to the highest point of the house; this can often be used as the soil-pipe.

I am no theorist, but I have carried out the above system in a street of Industrial Dwellings at Shadwell with the greatest success. The new City Carlton Club, which was designed by Mr. Richard Roberts, is drained on this principle, and all the soil-pipes are carried up to the highest points of the building. The water-closets go direct into the soil-pipes without any traps. This is also a success.

W. S. HORNER.

New Church, St. Saviour's, Westgate-on-Sea.—The foundation-stone of this church-wall was laid on the 28th ult. by Sir Erasmus Wilson, F.R.S., in the presence of a large assemblage. The church is being built from the amended plans of Mr. Beazley, by Messrs. Naylar & Son, at a cost of upwards of 6,000*l*.

VENTILATING COWLS.

SIR,—What has become of the Committee of the Sanitary Institute of Great Britain upon experiments on cowls and other automatic modes of ventilation?

Upon the conclusion of the experiments at Kew, in May, 1878, they issued a report to the effect that none of the exhaust-cowls tested caused a more rapid current of air than an open pipe under similar conditions. This led to a deal of controversy, and in the following year the Committee issued a circular as to the necessity of further investigating the whole subject, appealing for subscriptions, and promising subscribers of a guinea a copy of the experiments. In answer to this appeal a large sum of money was raised, but though it is four years ago nothing more has been heard of their proceedings. A SUBSCRIBER.

P.S.—Further, what has become of the money that was received from the public by the Smoke Abatement Society at their Exhibition? I cannot learn that a balance-sheet even was ever published.

SHEPTON MALET SEWERAGE.

SIR,—The state of affairs as revealed by the report of Captain Hildyard, the Local Government Board Inspector, and published in your last issue [p. 303], is, to say the least, instructive. It forms a sequel to circumstances touched upon in a letter, headed "Engineer and Contractor," that appeared in your issue of November 5th, 1881. Should you in this connexion think that letter worth reprinting, the chain of events so completed will be amusing, if not edifying, and few will be surprised that Capt. Hildyard found the then contractor to be using sewer-pipes of most indifferent quality, and carrying out the work to match. He concludes, "I believe this land, as laid out now, would, in two years at the latest, be a scene of utter ruin."

ONLY A CONTRACTOR.

SCAFFOLDING.

SIR,—Will any of your readers assist me by naming a good book on scaffolding for towers and spires?

AN OLD SUBSCRIBER.

WHAT HE HAD FAILED IN.

FINCHLEY LOCAL BOARD.

AT the Highgate Police-court, Frederick Corrick, builder, of 1, Cornwall-villas, Chester-road, Highgate New Town, was charged upon eight different summonses for breaches of the by-laws of the Finchley Local Board, respecting a house erected by him at Bedford-road, Finchley.

The complaints were that Corrick failed to provide a suitable trap as near as practicable to the point at which the drain of such house was connected with the cesspool; that he failed to provide a shaft in connexion with the house in such a manner as to effectually prevent any escape of foul air from the shaft; that he failed to cause the space under the floor to be sufficiently ventilated; that he failed to provide special and adequate means of ventilation to one of the rooms of the house; that he failed to construct the cesspool with adequate means of ventilation; that he failed to construct the whole of the drainage with glazed stoneware pipes, and the drains inside the house to be embedded in concrete; that he failed to provide two untrapped openings to the drains; and, finally, that he allowed such house to be occupied before completion, and without allowing a period of twenty-eight days to elapse after sending notice of completion to the surveyor of the Board.

Mr. Roberts, on behalf of the Local Board, said the defendant would plead Guilty to all the offences, and as he had undertaken to amend the matters so complained of to the satisfaction of the Board's Surveyor, he would only ask for a nominal penalty.

The defendant said the reason of his having failed to carry out the by-laws was because he did not understand them.

Mr. Lermitte said, under all the circumstances, the Bench would only impose a fine of 1s. on each summons, but defendant must pay all the costs.

WOODEN STRUCTURES.

THE METROPOLIS MANAGEMENT AND BUILDING ACT (AMENDMENT) ACT 1882.

ON August 30, at the Thames Police Court, Mr. John Sheen was summonsed by the District Surveyor of St. Leonard, Bromley, E., for having "Erected or set up a wooden structure or erection of a movable or temporary character without having first obtained a licence in writing from the Metropolitan Board of Works for the erection of or setting-up of such structure or erection," as required by section 13 of the above Act.

A solicitor from the Metropolitan Board of Works appeared for the prosecution, and the defendant was represented by Mr. Young (a solicitor).

The District Surveyor (Mr. Foulsham) stated in his evidence that the structure complained of was 50 ft. long, 27 ft. wide, and 10 ft. high to plate of roof, and was used as a theatre or show. The structure was supported on wood posts, and was enclosed, to height of 6 ft. 6 in. above ground, with boards (technically called "shutters"); the roof had a ridge, supported by poles, also rafters and plates, all of

wood, and was covered with canvas, which hung over the sides down to the "shutters," and was secured to the wood posts by cords. The interior was fitted up with a raised platform or stage, supplied with scenes, and there were twelve rows of raised seats for the audience. The structure had been erected without the necessary written licence from the Metropolitan Board of Works, and he had, therefore, given the defendant notice to take it down, and these proceedings had been instituted because the defendant had failed to comply with that notice.

Several witnesses were called for the defence, but their evidence in the main merely corroborated that given by the District Surveyor. Mr. Young then addressed the Court and contended that the erection set up by his client was simply a "booth," which could not possibly be considered a wooden erection, and it, therefore, did not come under the operation of the amending Statute of 1882. As to the enclosing boards or shutters they were used instead of canvas up to a certain height because the canvas was liable to be cut or injured by the audience, but they really formed no part of the structure.

The Magistrate (Mr. F. Lushington) said the evidence satisfied him that the structure erected by the defendant was a temporary or movable wooden erection, and required a licence for its erection from the Metropolitan Board of Works. Such licence had not been obtained, and the defendant was, therefore, liable under the statute to a penalty of 5*l.*, and 2*l.* for every day it had been erected without such licence; but as the statute was a recent one, and as this was the first case that had come before him, he should only inflict a penalty of 10s. and the costs of the summons, and order the structure to be taken down, as required by the notice given by the District Surveyor.

MEMORIAL WINDOW TO LORD FREDERICK CAVENDISH.

NEXT week will be erected in the parish church, Edensor, near the palace of Chatsworth, a beautiful stained-glass window, as a memorial of the death of Lord Frederick Cavendish. The cost will be defrayed by subscriptions from the tenants of the Devonshire family living on the Derbyshire estates. The subject is the Commandment, "Thou shalt do no murder"; and it is illustrated in various parts of the design by scenes from Scripture. The central figure, that of the Divine "Man of Sorrows," occupies the whole of the middle light of the window. Our Lord is represented standing clothed in the regal robe placed on Him in mockery by the Roman soldiers, with the reed in His hand, with the crown of thorns on His brow, and with the wounds in His hands and feet visible. The expression of the face is most benign, and the object of the artist is carried out with great success. The death of Christ is typified by an enlarged cross, which extends behind him the whole length and breadth of the window, and forms the main divisions of the picture. On the head, arms, and foot of the cross are represented angels bearing implements of torture, suggesting that even pain and suffering are the ministers of God. Over the cross the divine law, "Thou shalt not kill," is typified by Moses bearing the tables of stone; while in the side-lights, in the four divisions formed by the angles of the cross, are the illustrations of disobedience to the command. In the upper division is represented the first death by violence recorded in the Scripture,—the murder of Abel by Cain; while on the right, Stephen, the protomartyr of the New Testament, is shown being stoned to death by the Jews. The groups in the lower part of the window illustrate the parable of the wicked husbandmen. On the dexter side is the householder sending his servants to claim his just share of the fruits of the vineyard, and in the opposite light are the husbandmen maltreating and murdering the messengers. The main window and the Decorated tracery above are filled in with figures of angels, immortelles, laurel and palm branches, and other appropriate emblems. Across the picture are the words, "As ye are partakers of the sufferings, so shall ye be also of the consolation" (2 Corinthians i. 7); and above, "By Thy cross and passion, good Lord, deliver us." At the bottom is the inscription, "An offering from Derbyshire tenants, in sorrowful memory of Lord Fred. Chas. Cavendish. Anno Domini 1883." The window has been completed by Messrs. Hardman & Co., of Newhall-hill, Birmingham.

Fall of a House.—On the 2nd inst. the side wall of the house, No. 249, Oxford-street, Stepney, in the occupation of Mr. Kissner, a baker, fell with a great crash into the street, carrying with it about 18 ft. of the roof. The house is a corner one, and the *débris* fell into Pole-street, a very narrow thoroughfare leading out of Oxford-street, completely blocking it up. Fortunately no one was passing at the moment of the fall, and Mr. Kissner and his family were out.

GOSSIP WITH THE EDITOR.

I.

Can you give reference to the former article on Chaldean art? *

Referring to the figure of Gudea: Was he a king? An inscription (*Builder*, p. 274, col. 3) reads, "Gudea, Viceroy of Sergulla"; if Sergulla was a divinity, right enough, Gudea might then be a ruling monarch; but, if Sergulla was only a mortal, Gudea would be only the viceroy he calls himself. We need light.

As to the orientation, which appears to have travelled to China, was that shifting of the cardinal points an accident, a miscalculation, a prejudice, or the result of migration, thus preserving the due aspect of a former location?

II.

Stratford-on-Avon.—I cordially endorse your verdict on the unattractive aspect of the Birthplace as now arranged; I advocate a removal of the literary relics to the house at New Place, so as to increase the attractiveness thereof; the birth-place should be preserved as a cottage-residence, with furniture appropriate to each room, and recalling the conditions of Elizabethan middle life.

Have you noticed the project to open *his* tomb, and measure the skull? It seems a bad precedent.†

III.

In the reference to Bath, p. 304, let me point out that Pepys did more than look in. He reached Bath on a Friday at dusk, and paid a short visit of inspection to the bathing-place, went to bed supperless, and rose at 4 a.m. The party of five in all, males and females, were carried in their bed-clothes [in a sedan chair?] by turns to the bath-room, hoping by this early visit to escape intrusion, but "much company come; very fine ladies; and the manner pretty enough, only methinks it cannot be clean to go so many bodies together in the same water. Good conversation among them that are acquainted here, and stay together. Strange to see how hot the water is; and in some places, though this [the cross bath] is the most temperate bath, the springs so hot as the feet not able to endure. But strange to see, when women and men here, that live all the season in these waters, cannot but be parboiled and look like the creatures of the bath. Carried away in a sheet, and by a chair home; and there one after another thus carried (I staying above two hours in the water) home to bed, sweating for an hour. And by-and-by comes musick to play to me, extraordinary good as ever I heard at London, almost anywhere." He was staying at an hotel; paying 5s. for this music, 10s. to the sergeant of the bath-room, 3s. 6d. for the use of the chair; then off to Bristol. A. H.

CHURCH-BUILDING NEWS.

Ashburton.—The parish church of Ashburton, Devonshire, is now in course of restoration. The late Mr. Street, R.A., was consulted, and at his death the work was placed in the hands of his son, Mr. Arthur Edmund Street, and the contract for the restoration was taken by Mr. E. Abley, builder, of Salisbury. The exterior works are drawing to a close. The fine tower, whose total altitude is 96 ft., and whose walls at the base are 4 ft. 9 in. thick, has been stripped of its rough-cast, and the walls repaired and pointed. This tower at the beginning of the century was surmounted by a spire. It is strongly buttressed (two buttresses on each face), the buttresses running over, above the embattled parapets, into pinnacles. Upon the southern cant is a picturesque octagonal turret. All the windows are new. The east and west windows are five-lights, and the latter is to be filled with painted glass at the cost of Dr. Gervis, of Ashburton. The windows in the north and south transepts are five-lights. All the rest have four lights each. They are surmounted by Perpendicular tracery, and are all worked in Doulting stone, which is the material used in the external masonry generally. The windows at the west end of each aisle, which were blocked, have now been opened out. The lean-to roofs of the aisles are covered by 8 lb. lead; whilst the nave and chancel roofs generally are of the celebrated permanent green slates ("Ladies," 16 in. by 8 in.), which are used at the New Law Courts. They are supplied by Messrs. Ashton & Green. The apices of the various gables are crowned by new ornamental crosses in Doulting stone. The glazing will be with cathedral-tinted glass, by Mr. Houghton, of Princes-street, Edgware-road. The edifice will be warmed by Grundy's system of heating, the apparatus for which is outside the church, at the east end of the south aisle. A new vestry is also to be built at the east end of the south chancel aisle, and a new roof is being built over the parvise. The continuous wagon-roof of the nave and chancel is 108 ft. in the clear from the inner side of the east wall to the line of the tower arch. This is an exceptional length for a Devonshire church. The plan of the building is cruciform; indeed, before the removal of the south porch, some years ago, it was originally of double cruciform shape. The nave and chancel roofs have had the timbers cleaned, new purlins and ridge-pieces put right through, and have had the various intersections stopped by flat bosses. All the rafters in the chancel are also new, and there are new embattled wall-plates running the entire length from east to west. The roofs of the aisles and transepts have had their rich carvings cleaned and new panelling placed behind. A beautiful chancel screen formerly existed. It was erected in A.D. 1525, and was removed in 1718. The handsome stone pulpit and brass eagle lectern were sold some sixty years afterwards to the neighbouring church at Bigbury. The restoration work, however, provides for remedying the loss of the old rood-screen. A very handsome new one, groined to carry a rood-loft, is now being made in wainscot oak. This will be panelled in its lower parts, and pierced above with open traceried work, the coved work above being embattled and richly carved with running ornament. The extreme height of this chancel screen is 12 ft. The bays on each side are also to be filled by parclose screens in the same material. They are 10 ft. high, and are of equally elaborate design. These screens are now in course of making by Mr. Harry Hems, of Exeter. The chancel floors will be laid with Godwin's encaustic tiles, and the various steps of approach to the altar will be of polished Ashburton marble. The avenues in the church will be paved with tiles and Portland stone slabs intermixed, and under the seating the floor will be formed of wood blocks. The seats are all open oak benches of massive construction. The stalls are of ornamental character, each chorister having a separate elbowed seat,—their standards are poppy-heads and foliated. Mr. Hems is also making these stalls. The doors, like the rest of the woodwork, are of oak, covered by wrought-iron work by Mr. Joseph Hedges Barford, of Maidenhead. The works are being carried out under the personal supervision of Mr. Alfred E. Abley, the contractor's son, and Mr. Burt is the foreman. Mr. Street, the architect, is represented on the spot by Mr. W. H. Williams, of London, as clerk of works. According to the terms of the contract the church is to be handed over complete to the Rev. W. M. Birch, the vicar, and his Building Committee, upon November 28th next.

Northampton.—A new reredos is being erected in the parish church of St. Giles's. Messrs. E. F. Law & Son, architects, of Abington-street, are the architects, and the execution of the work has been entrusted to Mr. H. Hems, of Exeter. The reredos proper will consist of five panels, with three more on each side, upon which the Commandments will be engraved. Caen stone will form the base of the work, with some of the details composed of Devonshire marble, alabaster, "Emperor's red," and Pyrenees green marble. The centre panel of all will be the most ornate, having in the centre the sacred monogram "I.H.S.," and a crown worked in Devonshire marble. All the panels in the principal series,—there being a correspondingly numerous series of quatrefoil panels below,—will have trefoil heads, but in the case of the centre one the ornamentation will be more profuse, a passion-flower being carved on the termination of each cusp, while extra cuspings will serve to form a double row of spandrels. The centre panel will also differ from the others in having a crocketed gable, terminating in a graceful finial. The groundwork of this panel will be very elaborately carved. The two adjoining panels right and left are each to be of "Emperor's red," with alabaster vesica. Upon

* Vol. xliii. (1882), p. 546.

† It is strongly to be condemned, and, it is to be hoped, will not be persisted in.—[ED.]

the one will be a representation of the vine, with the words "I am the true vine," and upon the other some ears of wheat, and the text, "I am the bread of life." The two outer panels of the reredos proper will bear the monograms, "A.O." and "X.P." The six side panels upon which the Commandments are to be carved will be of alabaster, and with trefoil heads to correspond with the others. The five centre panels will have on each side columns of Pyrenees green marble, with capitals delicately carved, while the panels will be divided by buttresses bearing pinnacles of exquisite workmanship. The mural tablets on each side of the east window have had to be moved higher, so as to provide a clear space for the outer panels, but the upper part of the centre panels has been so arranged as not to interfere with the inscription at the base of the window itself. The whole of the carving was executed in Mr. Hems's workshops, and the numerous pieces have been brought from Exeter for fixing. The north and south walls of the chancels are being covered to a height of several feet from the floor with tiling of majolica and enamelled tiles, made by Maw, of Broseley. On the north wall there will be ten panels, and on the south nine, each filled with tiles, from from a design by Messrs. Law.

Manchester.—The foundation-stone of the new church of St. Mark, Holland-street, Manchester, was laid on the 1st inst., by the Hon. Miss Egerton. The church, which has been designed in the Early English style, to seat over 500 persons, comprises nave, 70 ft. by 30 ft., with narrow aisles used simply as passages; chancel, 33 ft. long by 23 ft. wide, with apsidal end; north and south transepts, clergy and choir vestries, and organ-chamber at the north-east corner. The baptistery will be an octagonal extension at the west end in combination with the two main entrances. There is to be third porch at the south-east end. The church a will be lighted by a large window at the west end over the baptistery arch; in the chancel by five two-light tracery windows, and an extra light near the ceiling to throw light on to the pulpit. The aisles will have four double windows on each side; and the transepts, besides the west and south windows, which are to be somewhat similar to those last named, will have in the gables four large circular traceried windows. Externally the church will have one wide roof spanning both nave and aisles and continued on in one line to apsidal termination, broken only by an oak bell-cot placed over the chancel arch. The transepts will have their roofs running parallel with the nave, and at the west end the lean-to roofs of the porches with the octagonal baptistery between will break the great height of the main gable. The nave arcade is to be in six bays, the piers of which are to be of stock brickwork with the splays carried round arches. The materials used will be bricks, white ends inside and out, with stock and terra-cotta dressings, supplied by Mr. Jabez Thompson, of Northwich; blue slates, and principals and other timber work in red deal. The foundations have been already put in by Mr. Robert Carlyle at a cost of 416*l.*, a sum considerably over the contract, owing to the great extra depth it was necessary to go in order to obtain a solid bed. The contract for the superstructure, excluding the seating, has been let to Messrs. Cordingly & Stopford for 2,776*l.*, and Messrs. Tate & Popplewell, of Mosley-street, are the architects.

Stourbridge.—St. Thomas's Church, Stourbridge, was opened on the 22nd ult., after redecoration and repairs. The painting and decorating have been carried out by Mr. F. Allsop, under the direction of Mr. Ingledon, jun., architect. The total cost has been about 350*l.*

Miscellanea.

Exhibition of Architecture in Brussels. What is described in a telegram to the *Times* as a National Exhibition of Architecture was opened in Brussels on Sunday last, at the Palais des Beaux Arts. The section which contains drawings dating back more than three centuries is stated to be especially remarkable. Some of the exhibits, as, for instance, the drawings by Rubens, are almost priceless. The modern section comprises plans and drawings of the most noteworthy buildings and monuments erected in Belgium since 1830. The Exhibition has been organised by the Belgian Central Society of Architecture.

Highway Boards v. Highway Surveyors. Mr. Job Hodson, of Edial, Lichfield, writes to a Staffordshire paper:—"A circular from the Clerk of the Peace for the county of Stafford has been issued to the various highway surveyors, informing them that a proposal will be made at a meeting of justices in Quarter Sessions assembled, at the Shire-hall, Stafford, on the 15th day of October next, to divide the county into highway districts. Now I would ask every ratepayer in the county, before listening to such a proposal, to compare the roads now under the mangement of Boards with those under the management of highway surveyors,—to look at the condition and cost of each, and decide which they consider the most advantageous method to adopt. You will find the Boards cost at least 1s. in the pound, whereas the parish surveyors give you equally as good a road for considerably less than 6d. If the roads were repaired by those who wear them out, then a Board would be all very well; it would ease the tenant-farmer from the unpleasant burden of filling the office of surveyor, a rigid audit, and repairing the roads into the bargain."

Clock, East Meon Church, Petersfield.—A turret clock, made by Mr. J. W. Benson, of Ludgate-hill, has been placed in the tower of this interesting church. The clock strikes on the fourth bell of 10 cwt., and is fitted with plummer-blocks, maintaining-power, and all the latest improvements. It is made of hard brass throughout, and has a Graham's dead-beat escapement, like most clocks by this firm. It may, therefore, be expected to keep excellent time. Although, in a direct line, the position of the clock is but 12 ft. below the dials, yet, on account of the peculiar construction of the bell-frames, Mr. Benson has to use no less than six pairs of bevel wheels, twelve universal joints, and 40 ft. of rod, to make the connexion. It is stated that no part of the fine old Norman work of the tower has suffered, as, in order to preserve it intact, the dials (three in number) were reduced in size to 3 ft. 6 in. diameter each.

Photographers' Memorial of Daguerre. A bust of Daguerre, subscribed for by photographers all over the world, was unveiled on the 26th ult. at Cormeilles (Seine-et-Oise), where an inscription marks the house in which he was born in 1787. The ceremony was presided over by the municipal authorities. The statue of Daguerre, chiselled by the sculptor Capellard, has been erected in a little public place almost opposite the house where the artist was born. The grand-nephew of Niepce. by way of protest, has published the agreement between Niepce and Daguerre. This document establishes a partnership "for co-operating in perfecting the said discovery, invented by Niepce, and improved by Daguerre." What about the claims of Fox Talbot?

Autumn Exhibition of Pictures, Liverpool.—The private view in connexion with the Autumn Exhibition of Pictures of the Liverpool Corporation took place on Saturday last, when a very large company assembled in the rooms of the Walker Art Gallery. There was considerable competition for some of the more popular pictures, and amongst those sold immediately were "Relics of the Brave" (488), by Mr. A. Hacker, 210*l.*; "The Story-Teller" (882), Mr. C. Robertson, 100*l.*; "The Bathers" (466), John Finnie, 70*l.*; "Motherless" (47), Arthur Stocks, 210*l.*; and "Daily Bread" (80), T. B. Kennington, 80*l.*, the last two being bought by the Corporation.

Banner's Manhole Covers.—The difficulty found in removing stone flags over places which require periodical inspection, and which often causes them to be neglected, resulting in the drains becoming choked, has led to the production of several air-tight manhole covers easy of removal, and they are found very useful. Messrs. Banner & Co. offer one to the public in which the joint is made with a little scouring-sand, so that, as they claim, the joint is never set fast by rust.

"Bartolozzi Decoration."—This is the title given by Messrs. Morant, Boyd, & Blanford, of Bond-street, to effects gained by the application of impressions taken from some original stippled copper-plates, the work of a pupil of Bartolozzi, which they succeeded some time ago in purchasing. Various delicate tints are used, and the impressions can be arranged with comparative facility. The firm maintain the old traditions which have long belonged to the house of Morant & Co.

Falling-in of a New Bridge.—A telegram from Zurich says that the Swiss valley of Wessthal has been the scene of a terrible disaster. A bridge crossing the Wess had just been built at Zell-Ryhon, and the first vehicles,—wagons with bales of cotton, that being a cotton-mill district,—were on the 31st ult. being taken across the water by means of this new structure. The occasion was a grand one for the quiet locality, and the local magnates were present. Owing to some mismanagement, a very heavy weight of wagons was allowed to remain stationary for a minute or two in the very centre of the bridge, and the structure, unable to support this excessive stationary weight, gave way. The horses and wagons were precipitated into the rapidly-flowing river. Among others who were accompanying the wagons on this first passage over the bridge were the Mayor of the township of Zell, who was killed; a French sub-contractor named Goninelle, who received injuries which must prove fatal; and a number of workmen, many of whom lost their lives.

New Station at Brighton.—At the visit of the Society of Engineers to the Brighton Carriage Works, a few days since, the attention of the visitors was directed to the new station now building there for the London, Brighton, and South-Coast Railway, from the designs of Mr. H. E. Wallis, of 9, Bridge-street-chambers, Westminster, and also to the new system of patent glazing without putty adopted for the roof-light, about 100,000 ft., which is executed by the patentee, Mr. T. W. Helliwell, of Brighouse. It is estimated that by the adoption of this system of glazing the railway company will save 500*l.* per annum in painting and repairs. The system is extensively used, amongst other places, at the Institute of Water-Colours in Piccadilly, and gives great satisfaction.

Proposed Successors to the Fisheries Exhibition.—It was decided last week by the General Committee of the Fisheries Exhibition to hand over the buildings to the Executive of three successive exhibitions to be held in 1884, 1885, and 1886. An exhibition of the silk industry is talked of for the first. The next will be devoted to music, and it is hoped that in the last year a general colonial exhibition may be held. Each of these will probably pay one-fourth the cost of the buildings, and thus, with such a large deduction from their expenditure, the executive of the present Exhibition ought to have a very large surplus. It was also decided to postpone *sine die* the closing of the Exhibition, originally fixed for the end of October.

Illegal Occupation of Uncertificated Houses.—At the West Bromwich Police-court, a few days ago, the Hamstead Building Company, Limited, of Perry Barr, were summoned by the West Bromwich Rural Sanitary Authority for causing fifty-six houses to be occupied without having obtained a certificate from the inspector of nuisances or medical officer that there was a sufficient supply of wholesome water. It was agreed that the summonses should be adjourned to afford the defendants an opportunity of providing a proper supply of water, which they intimated their willingness to do. More than 250 people are inhabiting the houses in question. The summonses were adjourned till the 20th of October.

Value of Building Land in Wiltshire.—Messrs. Waters & Rawlence have recently sold by auction, at the Arundell Arms Hotel, Tisbury, fourteen plots of freehold building land, forming portion of a pasture field known as Gaston. The competition for most of the lots, especially those facing the main street, was very keen, the five lots so situated, having frontages of 40 ft., and depths varying from 100 ft. to 140 ft., fetching respectively 145*l.*, 155*l.*, 160*l.*, 155*l.*, and 240*l.* The remaining nine lots, all having frontage to the new road of 90 ft. (excepting the triangular plot, lot 14, which has a larger frontage), and depths varying from 240 ft. to 300 ft., realised respectively, 160*l.*, 195*l.*, 155*l.*; five plots 150*l.* each, and lot 14, 170*l.*

The Amsterdam Exhibition.—Mr. Joseph Hamblet, of the Piercy Blue Brick and Tile Works, West Bromwich, has been awarded a diploma of honour and gold medal at this Exhibition, now being held, for superior quality of terra-metallic pavings, blue and brindled bricks, copings, cornices, ridges, and other goods of the kind.

The New Bankruptcy Act.—This Act, with several other measures, received the royal assent and became law on the 25th ult. With the exception of section 170 the provisions of the new Act do not take effect until January 1, 1884. This section, however, about which there seems to have been some slight misunderstanding, came into force upon the passing of the measure. It provides that, after the passing of the Act, no composition or liquidation proceedings under the 125th and 126th sections of the Act of 1869 "shall be entered into or allowed without the sanction of the court or a registrar having a jurisdiction in the matter"; and the section further provides that "such sanction shall not be granted unless the composition or liquidation appears to the court or registrar to be reasonable and calculated to benefit the general body of the creditors." The object of this provision is obvious. It does not in any way preclude the presentation to the court of petitions for liquidation or composition between now and the 1st of January next, which some people seem to have supposed; but the section is directed simply to the prevention of those irregular and one-sided arrangements over which the court has had hitherto, practically, no control. Composition and liquidation proceedings are to be allowed to be entered into until the end of the present year, exactly as they have hitherto done, with the proviso that they must be approved by the court. The whole policy of the Act is directed at the suppression of the scandals resulting from compositions which have hitherto been entirely uncontrolled by the Court. After the 1st of January, 1884, they are to be abolished altogether, and the object of section 170 of the new measure is to prevent the rush which might ensue to get in under the present law.—*Law Times.*

Cleanliness of Sinks.—One of the most prolific causes of defilement and offensive odours in kitchen sinks and their outlets is the presence of decaying grease. This comes from the emptyings of kettles in which meat has been cooked, in the dish water, and in the soap. The grease lodges in every crevice and catches at every obstruction. A remedy may be found in the use of the common alkalies instead of soap, aqua ammonia in washing clothes, and borax in washing lawns and laces, and washing-soda in cleaning dishes. These alkalies prevent a solid soap from forming in the sink and its pipes, and neutralise all effects of decomposing fat.—*Scientific American.*

The Exhibition at Caen.—We are informed that Messrs. Lebouche & James, the proprietors of the well-known Caen stone quarries in Normandy (of which Mr. Emile Foucard, 16, Stoney-street, Borough, is the agent), have been awarded the highest award at the Regionnal Exhibition at Caen, consisting of a Diploma of Honour, for their immense blocks of stone, measuring 12 ft. long by 4 ft. wide, and weighing over 10½ tons.

TENDERS.

For the demolition and rebuilding of Nos. 2 and 4, Camden-passage, Islington, for the devizees of the will of the late Mr. J. H. Taylor. Mr. J. S. Hansom, architect, 27, Alfred-place West, South Kensington. Quantities by Mr. Henry Smith:—

R. Henderson	£1,580	0	0
W. Dean	1,550	0	0
T. Andrew	1,496	0	0
W. J. Hack	1,496	0	0
E. Stafford	1,479	0	0
C. Dearing & Son	1,455	0	0
J. Boulton	1,448	0	0
F. Taylor	1,382	0	0
J. Sharman	1,350	0	0
Scharien & Williams	1,315	0	0
R. & E. Evans	1,298	0	0
R. G. Battley	1,297	0	0
Parrish & Hawker	1,270	0	0
G. Parker	1,240	0	0
J. Hunt	1,239	0	0
F. Warr	1,229	0	0
W. Bullock	1,198	0	0

For roads, drains, &c., at Beech Hill Park, Hadley, for Mr. Charles Jack. Mr. Edwin T. Hall, 57, Moorgate-street, London, architect and surveyor to the estate:—

Marriott Bros.	£6,439	0	0
Dunmore	6,060	0	0
Wilson	5,996	0	0
Pizzey	5,860	0	0
Harris	5,320	0	0
Lloyd, Kilburn (accepted)	4,798	0	0

For decorations at "Cotsmandene," Gipsy Hill. Mr. Edwin T. Hall, architect:—

Flemming	£345	0	0
Dobey	311	0	0
Poole, Norwood (accepted)	299	0	0

For house at Beech Hill Park, Hadley. Mr. Edwin T. Hall, architect:—

Marriott Bros. (accepted)	£2,800	0	0

For the erection of new chapel and school, Cambridge-road, Kilburn, for the Methodist Free Church. Mr. Edward Speed, architect. Quantities by Messrs. Evans & Deacon:—

Chafen	£3,900	0	0
Oldrey	3,694	0	0
Sawyer	3,645	0	0
Craske	3,510	0	0
Thomas & Butland	3,450	0	0
Jervis Smith	3,290	0	0
Holloway	3,195	0	0
Allen & Sons	2,980	0	0

For the erection of a villa residence, Ealing, for Mr. Samuel Collier. Mr. Edward Speed, architect:—

Jervis Smith (accepted)	£1,980	0	0

For proposed parsonage-house at St. Paul's, Old Charlton, for the Rev. W. H. Pritchett. Mr. F. Chancellor, architect. Quantities supplied by Messrs. Curtis & Sons:—

Patman & Fotheringham	£2,664	0	0
Morter	2,424	0	0
Tamsett	2,395	0	0
Jerrard	2,372	0	0

For building model dwellings at 219, High-street, Shadwell, for Mr. J. H. Aldred. Mr. A. E. King, architect. Quantities by Messrs. King & Saunders:—

Eldridge & Gee	£2,290	0	0
Boyce	2,230	0	0
Nightingale	2,077	0	0
Jackson & Todd	1,875	0	0
Thomerson & Son	1,855	0	0
J. & H. Cocks	1,827	0	0
Watson	1,787	0	0

For Presbyterian Church and Hall, in Grove-crescent-road, Kingston-on-Thames. Messrs. Robbins & De Boinville Bros., architects, 2, Victoria Mansions, S.W. Quantities supplied:—

Oldridge & Sons (accepted)	£3,085	0	0

For the construction of about 1,000 yards of sewers, with manholes, &c., in the village of Duffield, for the Belper Rural Sanitary Authority. Mr. R. Argile, engineer, Ripley and Derby. Quantities supplied:—

Hilton, Birmingham	£641	0	0
Walker, Wirksworth	390	0	0
Roberts, Oakenshaw	389	19	6
Biggs, Handsworth	380	0	0
Waterfield, Wirksworth	348	10	0
Tomlinson, Derby	322	0	0
Coupe, Ripley	311	0	0
Dovener, Sowerby Bridge	308	11	0
Wain, Ripley	305	8	3
Hingley, Duffield (accepted)	290	0	0

For completing seven houses in Gransden-road, Bassein Park, for Mr. S. Fortescue. Mr. N. Kempthorne, architect, Acton:—

John Bradford (accepted)	£680	0	0

For the erection of an entrance lodge, Branksome Wood-road, Bournemouth, for Mr. Oakes. Messrs. Kemp-Welch & Pinder, architects:—

J. R. Mannell (accepted)	£530	0	0

For new front to 69, King's-road, Brighton. Mr. Arthur Loader, architect, Brighton:—

H. Parsons, Brighton	£116	0	0
G. R. Lockyer, Brighton	106	0	0
J. Barnes, Brighton (accepted)	104	0	0

For the erection of lodges and entrance-gates at the Chingford Mount Cemetery, Chingford, for the Abney Park Cemetery Company. Messrs. England & Brown, architects:—

	South Lodge and Gates.			North Lodge.		
Goodall	£2,186	0	0	£500	0	0
Robson	1,600	0	0	400	0	0
Coldwells	1,382	11	0	564	0	0
Fuller	1,510	0	0	318	0	0
Good Bros.	1,470	0	0	310	0	0*
Reed	1,366	0	0	313	0	0
Wells	1,240	0	0*	358	0	0

* Accepted.

For additions and alterations to Broomsleigh, Seal Chart, near Sevenoaks. Mr. Robert Willey, architect, No. 66, Ludgate-hill:—

Wallis, Maidstone	£1,124	0	0
Constable, Penshurst	1,073	0	0
Naylar & Son, Rochester	976	8	0
Semark, Sevenoaks	952	10	0

For alterations and repairs to Chapel, Collier's-rents Long-lane, Bermondsey, for the London Congregational Church Extension Union. Mr. W. D. Church, architect, 12, South-place, Finsbury. No quantities:—

Woodward	£685	0	0
Tinson	495	0	0
Steel Bros. (accepted)	493	0	0

For additions to "Oaklands," Honor Oak. Mr. W. H. Jervis, architect:—

M. Redman, Brockley (accepted).

For the erection of shops, &c., Albany-road, Camberwell. Mr. R. Cruwys, architect, Bank-chambers, 451, Brixton-road:—

Downs	£2,977	0	0
Rice	2,717	0	0
Candler	2,600	0	0
Holloway	2,387	0	0
Tyerman	2,310	0	0
Taylor	2,270	0	0
Burch & Moor	1,871	0	0
Johnson	1,650	0	0

For alterations and additions to a house in Acre-lane, Brixton. Mr. R. Cruwys, architect:—

Taylor	£1,175	0	0
Candler	1,150	0	0
Rice	1,069	0	0

For the erection of stables, Hartfield-road, Wimbledon. Mr. R. Cruwys, architect:—

Robinson	£450	0	0
Mundy	425	0	0
Johnson	380	0	0
St. John	298	0	0

For re-building No. 7, Old Burlington-street, for Mr. Edward Green. Mr. J. T. Wimperis, architect:—

Lang & Son	£2,997	0	0
Brass	2,976	0	0
Boyce	2,973	0	0
Hatfield & Son	2,950	0	0
Bywaters	2,850	0	0
H. & E. Lea	2,829	0	0
Fish, Prestige, & Co.	2,793	0	0
Scrivener	2,678	0	0

For rebuilding Nos. 24 and 25, King-street, Westminster, for Mr. G. Kelly. Mr. F. W. Watts, architect:—

Stimpson & Co.	£2,766	0	0
Lovatt	2,700	0	0
Scrivener & Co.	2,490	0	0
Fish, Prestige, & Co.	2,488	0	0
Boyce	2,480	0	0

For erecting steam laundry and cottage, Beaumont College, Old Windsor. Messrs. Byrne & Wilmot, architects, 303, Strand, and Windsor:—

Langmead & Way	£2,545	0	0
W. & H. Salmon	2,480	0	0
Patman & Fotheringham	2,395	0	0
Lang	2,197	0	0
Barnes	1,489	0	0

For roofs, &c., for covering-in bullock yards at Coppin's Hall, Great Clacton, for the Governors of Christ's Hospital:—

W. & H. Salmon (accepted).

For alterations at 51, Weymouth-street, Portland-place, for Messrs. Craddock & Druce. Mr. George Treacher, architect:—

W. & H. Salmon (accepted).

For rebuilding the Duchess of York public-house, Battersea Park-road, for Messrs. Watney & Co. Mr. C. W. Bovis, architect. Quantities by Mr. J. N. Hawkins:—

Bywaters	£4,420	0	0
Patman & Fotheringham	4,373	0	0
Clark & Bracey	3,975	0	0
Adamson & Son	3,760	0	0
Pickersgill	3,756	0	0
Hall, Beddall, & Co.	3,729	0	0
Anley	3,670	0	0

For alterations, &c., to the Duchess of York public-house, 170, Kingsland-road, for Mr. G. Whitehead. Messrs. Bird & Walters, architect:—

Wood	£525	0	0
Williams & Son	477	0	0
Jackson & Todd	459	0	0
Walker	440	0	0
Anley	425	0	0

For bar fittings and sundry other works at the Crown public-house, Essex-street, Strand, for Messrs. Whitbread & Co. Mr. R. E. Worsley, architect:—

Cox	£395	0	0
Beale	375	0	0
Cook	371	0	0
Anley	350	0	0

For rebuilding warehouse, 270, Pentonville-road, for Mr. Houfe. Mr. North, architect:—

Anley	£1,014	0	0

For the completion of the premises, Nos. 175 & 176, New Bond-street, for the Executors of Mr. Peter Robinson. Messrs. Allen & Mackland, architects, 14, Argyll-street:—

McLachlan & Sons	£1,197	0	0
Saunders	982	0	0
Colley	888	0	0
Colwill	850	0	0
Clarke & Mannooch	810	0	0
Sharpe	667	0	0

For decorations, &c., at 13, Cleveland-gardens, Hyde Park. Messrs. Glasier & Sons, surveyors, 41, Charing-cross:—

Kinninmont & Sons	£219	0	0
Havard Bros.	215	0	0
Clarke & Mannooch (accepted)	177	0	0

For alterations and decorations to Devonshire-place House, Marylebone-road, for Mr. J. Pyke. Mr. J. T. Wimperis, 25, Sackville-street, architect:—

S. Bird	£1,711	0	0
Bywaters	1,533	0	0
Scrivener & Co.	1,320	0	0
Fish & Co.	1,254	0	0
Hatfield	1,245	0	0
Newall & Griffiths	1,203	5	0
Clarke & Mannooch (accepted)	1,169	0	0

For taking down and rebuilding No. 137, Oxford-street. Mr. Richard Creed, architect, 45, Great Marlborough-street:—

Morter	£1,883	0	0
Bangs & Co.	1,860	0	0
Wall Bros.	1,819	0	0
Patman & Fotheringham	1,773	0	0
Nightingale	1,669	0	0
Clark & Bracey	1,620	0	0
Langmead & Way	1,595	0	0
Lawrence & Sons	1,579	0	0

For the erection of a pair of cottages in High-street, Leyton, for Mr. S. C. Bosanquet, Mr. Richard Creed, architect:—

Arber	£593	0	0
Sayer (accepted)	590	0	0

For alterations and additions to No. 15A, Connaught-square, Hyde Park, for Mr. Edward Bannister. Mr. T. S. Archer, architect:—

Nuthall	£215	0	0
White	191	10	0
Haines	158	5	0

For the erection of a semi-detached house at Cowley St. John's, Oxford, for Mr. H. Blagrove. Mr. C. B. Young, architect. Quantities by Messrs. Beesley & Williams, 5, Westminster-chambers, Victoria-street:—

Capel (accepted).

For the erection of farm buildings and cottages at Newchurch, Kent. Mr. R. Hutchinson, architect, Huntingdon:—

Pearson & Smith	£1,267	0	0
H. Unwin	1,246	10	0
T. J. Lucas	1,057	0	0
J. Hughes	1,057	0	0
W. Baker	1,047	10	0
H. Stiff	987	0	0
E. Webb	980	10	0
J. Bingham	954	0	0
J. Petts & Son	949	0	0
T. Cornelius	909	0	0
R. Hatton	889	10	0
E. Greenland	880	0	0
Hayward & Paramor	879	0	0
R. J. Salter	870	0	0
M. A. Whelch	862	12	0
H. C. Edwards	825	0	0

For the erection of farmhouse, cottage, and new barn, Boro' Fen, Peterborough. Mr. R. Hutchinson, architect, Huntingdon:—

J. Rowe	£807	9	0
W. Martin	769	12	0
J. Howard	737	0	0
Kew & Neaverson	703	12	0
Hicks	701	11	0
Ireson & Sharp	676	0	0
F. Ireson	663	15	0
Letall & Pine	646	4	0
A. Bunting	641	0	0
Godwin	598	0	0
Gray Bros.	590	0	0

For a pair of semi-detached houses at Nanthorpe, near Middlesbrough. Mr. John W. Alexander, architect, Middlesbrough and Stockton:—

J. Johnson & Son, Middlesbrough	£1,276	0	0
Hudson Bros., Middlesbrough	1,266	0	0
W. Harbottle, Great Ayton	1,196	0	0
R. Kitching, Darlington	1,128	12	6
T. Dickinson, Saltburn	1,100	0	0
A. White, Guisbrough	1,020	19	3
Heckle Bros., Guisbrough	1,019	0	0

For alteration to existing stables to form Brigade Station, stables, &c., for the Beckenham Local Board. Geo. B. Carlton, engineer:—

G. H. Lay, Bromley	£1,700	0	0
Staines & Son, Great Eastern-street	1,688	0	0
W. J. Hack, Poplar	1,665	0	0
J. & C. Bowyer, Upper Norwood	1,626	0	0
J. Hollingsworth, Penge	1,600	0	0
E. Stafford, Old Kent-road	1,524	0	0
T. W. Jones, Beckenham	1,517	0	0
T. Wootton, Penge	1,432	0	0
M. Blachford, South Norwood	1,359	0	0
G. B. Marshall, Brighton & Stratford	1,350	0	0
D. D. & A. Brown, Camberwell Green	1,299	0	0

For Eden-road improvements, Elmers-end, for the Beckenham Local Board. Mr. G. B. Carlton, engineer:—

Woodham & Fry, Catford	£538	0	0
D. & A. Brown, Camberwell Green	499	0	0
Nowell & Robson, Kensington	476	5	0
Wootton, Penge	458	10	0
Street, Croydon	437	6	3
Palmer, Birmingham	417	0	0
W. Etheridge. Deptford	394	12	6
G. B. Marshall, Brighton	381	0	0
Mowlem & Co., Westminster (accepted conditionally)	371	17	6

For repairs to the Victory, Friars Mount, for Mr. Jacobs. Messrs. J. & W. Stone, architects:—

Higgs	£110	0	0
Wire	105	0	0
Beale	103	0	0
Thomerson & Son	97	10	0
Young	84	10	0

For proposed workshops at rear of 68, Well-street, Hackney, for Messrs. Silverthorn & Co. Mr. Simmons, architect:—

Hughes	£412	0	0
Lake & Co.	385	0	0
Parfitt	355	0	0
Thomerson & Son	349	0	0
Hardy	297	10	0

For a pair of cottages at Goring, Oxfordshire. Mr. Francis Edwards, architect, 10, John-street, Adelphi:—

A. Dodd, Caversham	£648	0	0
T. Higgs, Goring (accepted)	645	9	6
J. Smallbone, Streatley	640	0	0
Bottrell, Reading	595	0	0

For additional blocks of buildings and casual wards at Shoreditch Workhouse, for the Guardians of St. Leonards, Shoreditch. Messrs. Lee & Smith, architects. Quantities by Mr. Walter Barnett:—

Staines & Co.	£22,984	0	0
W. & F. Croaker	22,080	0	0
J. & J. Greenwood	21,787	0	0
W. & D. McGregor	21,735	0	0
C. Wall	21,500	0	0
Nightingale	21,420	0	0
Perry & Co.	21,398	0	0
Gibbons	20,900	0	0
Jerrard	20,889	0	0
W. Shurmur	20,880	0	0
Jackson & Todd	20,865	0	0
R. Conder	20,800	0	0
Smith & Son	20,373	14	10
T. Boyce (accepted)	19,700	0	0

For covered way at workhouse, Sydney-road, Homerton, for the Guardians of the Hackney Union. Messrs. Lee & Smith, architects. Quantities by Mr. Walter Barnett:—

Staines & Son	£355	0	0
Skitter & Son	351	5	7
W. & F. Croaker	339	0	0
W. Shurmur	324	0	0
Burch & Moor	323	0	0
J. E. Sharman	297	0	0

For additions to the offices of the Bromley Local Board, Bromley, Kent. Mr. Hugh S. Cregeen, surveyor:—

A. Bulleid	£917	0	0
R. M. Priestley	875	0	0
W. A. Grubb	856	0	0
T. Jones	839	0	0
T. Crossley	825	0	0
G. H. Lay (accepted)	687	0	0

For the restoration of Poddington Church, Beds., for the Churchwardens:—

Geo. H. Green, Midland-road, Wellingborough.*

* Accepted.

TO CORRESPONDENTS.

A. H. (a full account, the first, was given of Leclaire's proceedings years ago in the *builder*. We have no evidence yet of the satisfactory management of the Decorative Co-operators' Association).—W. F. (inquire of Mr. Batsford, publisher).—F. T. (already given, with slight omission).—B. & W. (no name ever was sent. List and amounts should have been given).—N. K. (no name sent).—C. M. G. (we have no evidence that personal motives can be attributed to the District Surveyor in the case of the Board of Works v. Pullen).—Bombazeen (a slate cistern, *properly put up*, is quite trustworthy. One of "galvanised" metal may be safely used for cooking. The question of duration is another matter).—W. H.—E. J. H.—N. K.—W. de G. B.—W. H. P.—J. S. & Co.—E. G.—O. & R.—T. P.—J. T. G.—C. B.—Col. H.—J. W. A.—J. W.—W. D. C.—C. F.—W. & Co.—R. C.—J.G. N.—C. M. G.—H. S.—E. E. M.—A. J.—E. H. L. B.—J. & Sons.—W. H. S.—W. S.—H. S. G.—J. B. C.—E. S.—C. F. P. & Co.—H. H. C.—W. B.—J. C.—W. H. B.—C. J. P.—W. S. H.—W. J. H. L.—A. L.—J. G.—F. C.—A. W.—A. K.—E. J. T.—J. W. B.

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